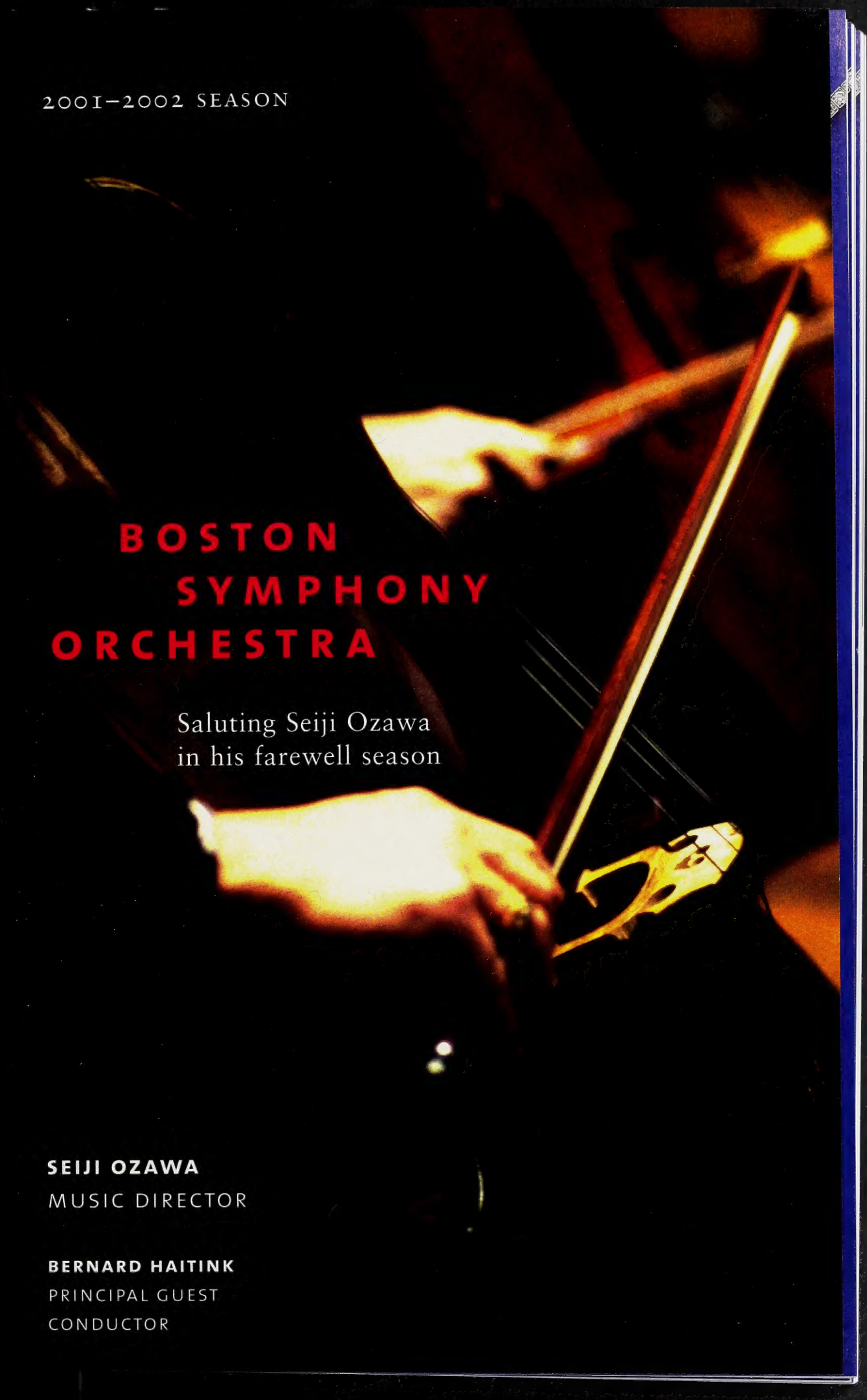
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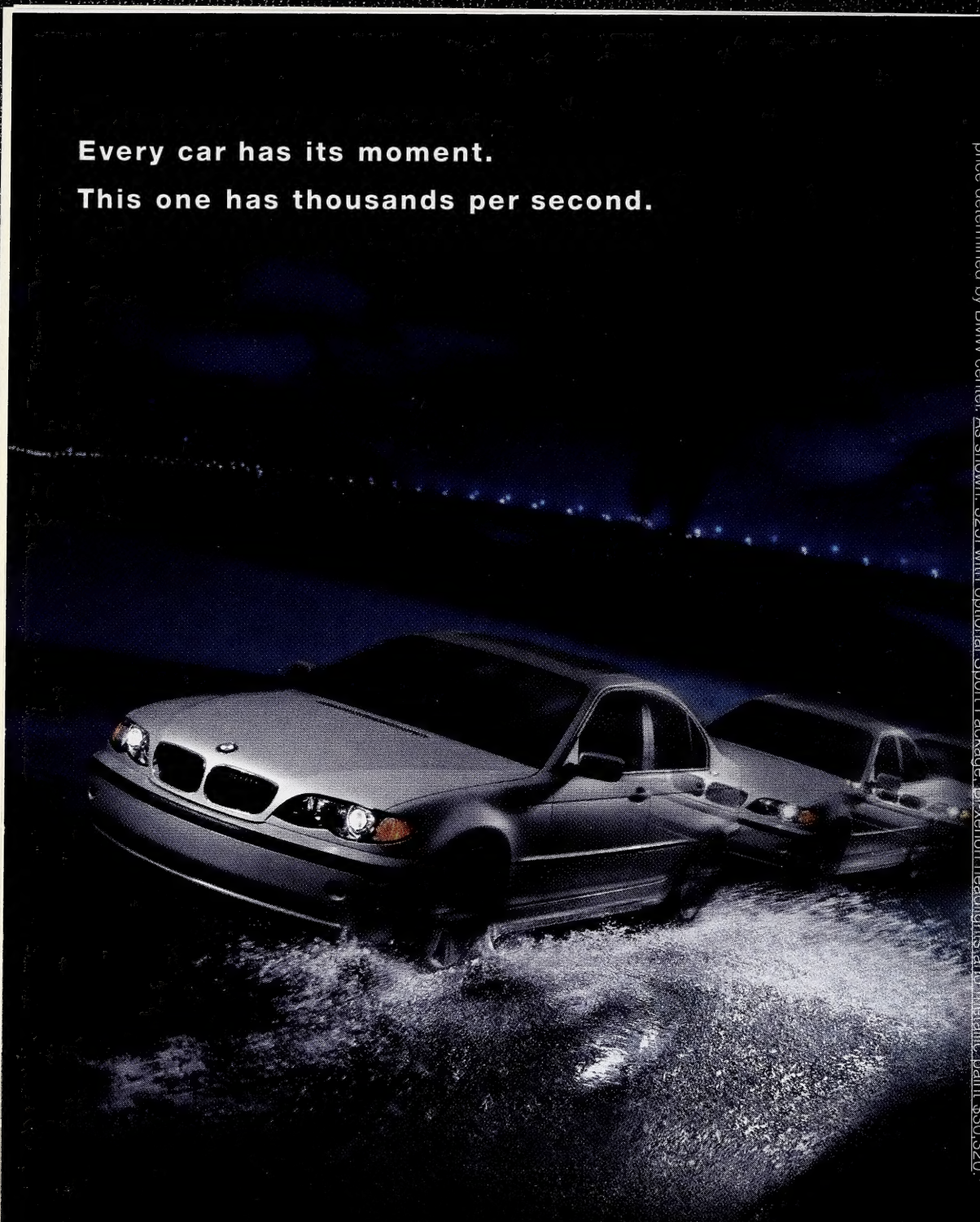
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BSO

Project STEP 20th Anniversary Benefit Concert to Feature Keith Lockhart and Lucia Lin in Recital

On Friday, March 1, 2002, Project STEP will hold a major benefit concert featuring a rare duo performance by Boston Pops Conductor Keith Lockhart and BSO violinist Lucia Lin. This event, to take place at the John F. Kennedy Library and Museum, will celebrate twenty years of Project STEP's programs to provide music instruction for talented young people of color in eastern Massachusetts. This special concert will feature performances by Mr. Lockhart and Ms. Lin, and by students from Project STEP. All proceeds will benefit the Project STEP endowment, ensuring the future of Project STEP's intensive program of instrumental lessons, classroom instruction, and performance opportunities—all designed to encourage gifted students of color to pursue careers in music. The evening will include a pre-concert reception at 6:15, the concert at 7:15, and a post-concert reception at 8. For tickets and information, please call Project STEP at (617) 267-5777.

New BSO Members

The Boston Symphony Orchestra has three new members this season—principal oboe John Ferrillo, violist Rebecca Gitter, and cellist Mihail Jojatu.

John Ferrillo joined the Boston Symphony Orchestra as principal oboe at the start of the 2001 Tanglewood season, having appeared with the orchestra several times as a guest performer in recent seasons. From 1986 to 2001 he was principal oboe of the Metropolitan Opera Orchestra. Mr. Ferrillo grew up in Bedford, Massachusetts, and played in the Greater Boston Youth Symphony Orchestra. He is a graduate of the Curtis Institute, where he studied with John deLancie and received his diploma and artist's certificate. He also studied with John Mack at the Blossom Festival and has participated in the Marlboro, Craftsbury, and Monadnock festivals. Prior to his appointment at the Metropolitan Opera, Mr. Ferrillo was second oboe of the San Francisco Symphony, and was a faculty member at Illinois State University and West Virginia State University. A former faculty member of the Mannes School of Music in New York City, he has taught and performed at the Aspen and Waterloo festivals and at the Mannes Bach Institute, and currently serves on the faculty of the Juilliard School. As principal oboe of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.



Rebecca Gitter was born in Canada in 1978. She began violin studies at the age of seven and viola studies when she was thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM, she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in competition, resulting in solo performances with the CIM orchestra. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award; before her appointment to the BSO's viola section, she was offered a position in the Detroit Symphony Orchestra. In past summers, she has participated in the Taos School of Music, Ravinia's Steanes Institute for Young Artists, the National Academy Orchestra of Canada, and the National Youth Orchestra of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.



The newest member of the Boston Symphony Orchestra is cellist **Mihail Jojatu**, who joined the orchestra in January 2002. A native of Romania, Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He received his Conservatory Diploma at the Boston Conservatory of Music in 1999 and is currently an Artist Diploma candidate at Boston University. He



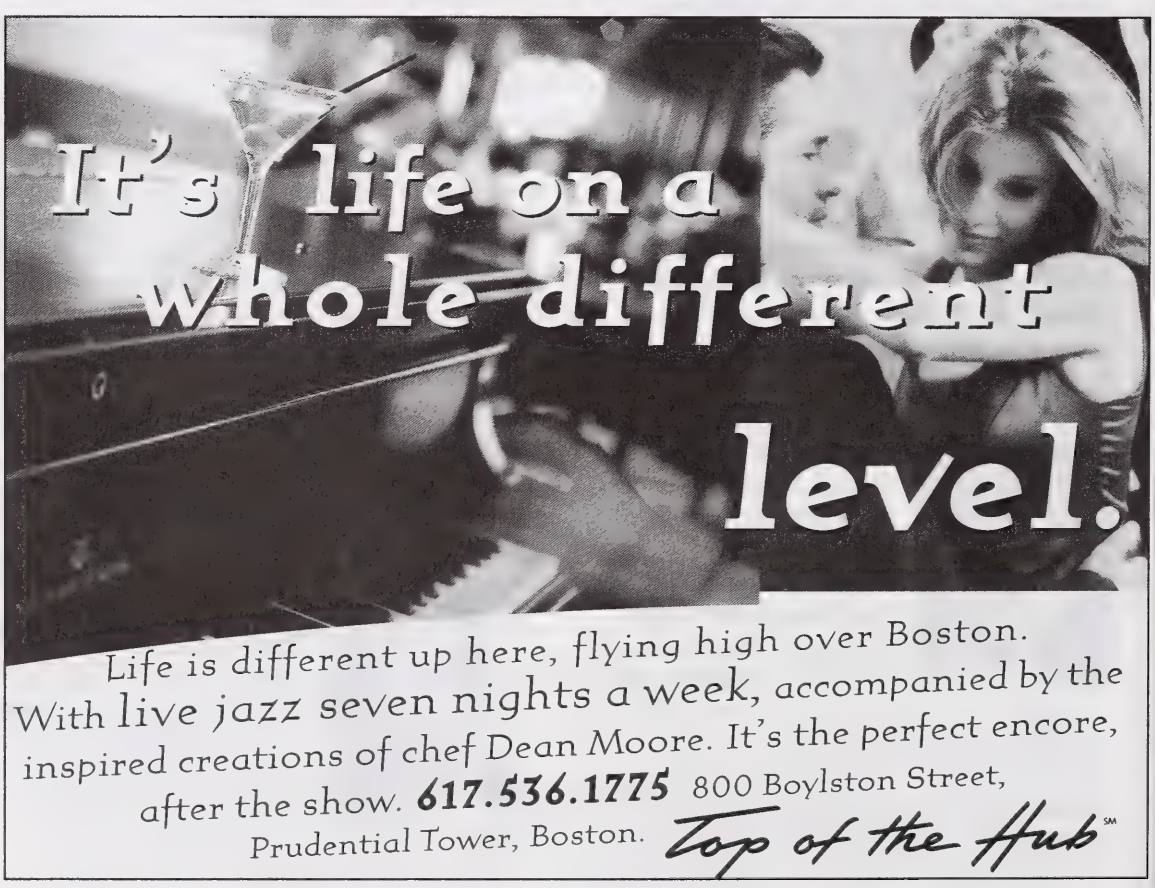
has studied with former BSO cellist Ronald Feldman and is currently studying with BSO principal cellist Jules Eskin. In 1998 and 1999 he was a Fellow at the Tanglewood Music Center. Before joining the BSO, Mr. Jojatu was assistant principal cellist of the Boston Philharmonic and also of the Rhode Island Philharmonic.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO principal flute Jacques Zoon is soloist with cellist Iseut Chuat in the world premiere of Desenne's *A Valentine Duet* to open an evening of "Duets & Love Songs" with Steven Lipsitt leading the Boston Classical Orchestra on Friday, February 15, at 8 p.m. at Faneuil Hall. Also on the program are Brahms's *Liebeslieder* Waltzes and Mozart's *Sinfonia concertante* in E-flat, K.364, featuring the husband-and-wife team of Zoon and Chuat in a transcription of that work arranged for flute, cello, and orchestra. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information



call (617) 423-3883 or visit www.boston-classicalorchestra.org.

BSO trombonist Norman Bolter is soloist in the world premiere of his own *IOURS* for trombone and orchestra on Sunday, February 17, at 3 p.m. with Isaiah Jackson leading the Pro Arte Chamber Orchestra of Boston at Sanders Theatre in Cambridge. Also on the program are Haydn's Symphony No. 6, *Le Matin*, and Schubert's Symphony No. 5. Tickets are $39, $29, $19, and $9. For more information call (617) 661-7067. In addition, a 2 p.m. "Aperitif" concert free to ticket holders features Mr. Bolter in chamber music of his own composition.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, February 17, at 3 p.m. at the First Parish in Concord, 20 Lexington Rd., with music of Mozart, Ravel, Beethoven, and Elliott Carter performed by BSO principals Jacques Zoon, flute, Malcolm Lowe, violin, and Steven Ansell, viola, with guest cellist Iseut Chuat. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

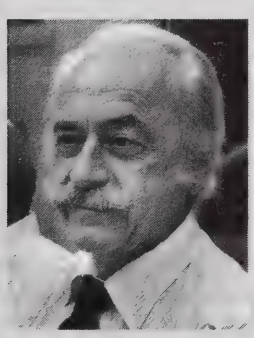
Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, John Daverio of Boston University discusses music of Brahms. Next week, BSO Publications Associate Robert Kirzinger discusses music of Stravinsky, Haydn, and George Benjamin (February 13-19).

In Memoriam

Armando Ghitalla

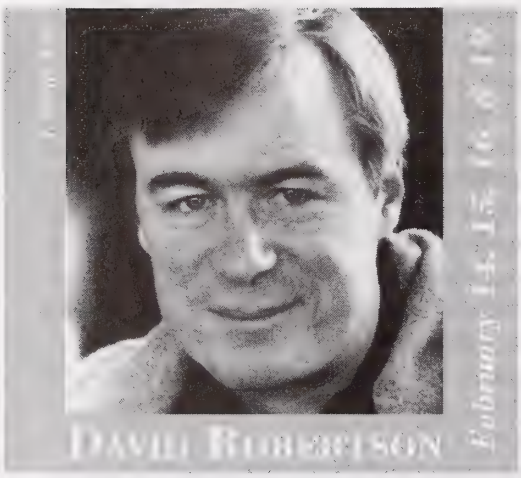
June 1, 1925–December 14, 2001



The Boston Symphony Orchestra notes with sadness the death at age seventy-six of trumpet player Armando Ghitalla, who became a member of the Boston Symphony in 1951 and was the BSO's principal trumpet from 1965 until his retirement in 1979. As principal trumpet he was also a member of the Boston Symphony Chamber Players, with whom he toured and recorded for RCA and Deutsche Grammophon. Born in Alpha, Illinois, Mr. Ghitalla was introduced to music by his father, an accordion-playing coal miner. He began playing trumpet at seven and first heard an orchestra as a teenager at the National Music Camp at Interlochen, Michigan, an experience that prompted his decision to become an orchestral trumpet player. He attended Illinois Wesleyan and New York University, continuing his studies at the Juilliard School of Music in New York. Mr. Ghitalla served in the Navy in World War II. Before coming to Boston he was principal trumpet of the New York City Center Opera and Ballet Orchestra, the Houston Symphony, and the RCA Recording Orchestra, as well as soloist with Paul Lavalle's Band of America. In 1960 he was the first trumpet player to play a solo recital at Carnegie Hall. He appeared on numerous occasions as soloist with the Boston Symphony, Boston Pops, and other orchestras, including the Miami Philharmonic, Richmond Symphony, and Philomusica of London. Mr. Ghitalla made two solo albums for Cambridge Records and taught on the faculties of Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. Following his departure from the BSO he taught at the University of Michigan and at Rice University's Shepard School of Music. Mr. Ghitalla was both musician and gentleman. His contributions to the Boston Symphony Orchestra and Boston's musical community for more than twenty-five years will not go unremembered.

Looking Ahead...

In the coming weeks, two young conductors—David Robertson and Ingo Metzmacher—and an established veteran—Hans Graf—lead the BSO at Symphony Hall. Tickets for all of these concerts are on sale now (see below).



The young American conductor **David Robertson** returns to Symphony Hall next week for a program including Stravinsky's Symphonies of Wind Instruments, Haydn's Cello Concerto in C with soloist Steven Isserlis, *Palimpsest* by the acclaimed British composer George Benjamin, and Haydn's Symphony No. 93. He made his BSO debut in March 2001 and his Tanglewood debut that August. Recently named "Conductor of the Year" by *Musical America*, he is Music Director of the Orchestre National de Lyon and Artistic Director of that city's Auditorium, marking the first time that one artist has held both musical posts in Lyon.

Born in Santa Monica, California, Mr. Robertson got an early start as a conductor, filling in for a sick teacher in junior high, leading his first concert with the school orchestra at thirteen, and studying conducting in high school. His father was a research scientist, his mother an English major who specialized in Shakespeare; both loved music. He

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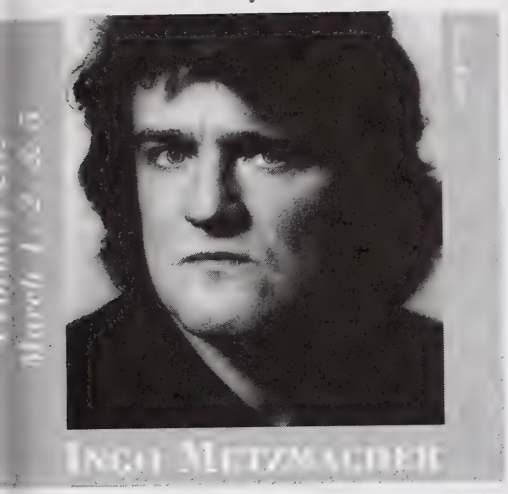


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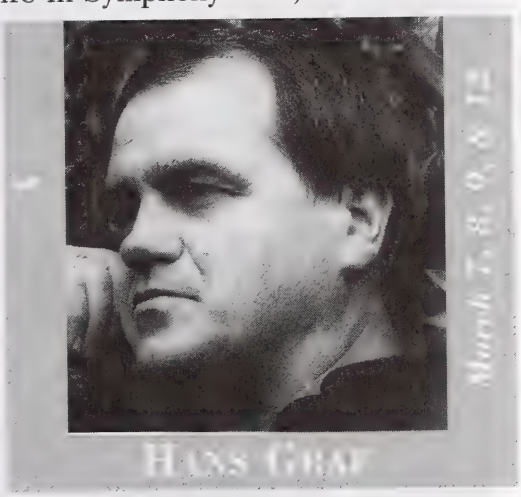
was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to conducting. From 1992 to 2000 he was Music Director of the acclaimed Ensemble InterContemporain in Paris.

Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

Saluting Seiji Ozawa in his Farewell Season

To open his farewell season with the Boston Symphony Orchestra, Music Director Seiji Ozawa led the BSO's annual "Opening Night at Symphony" followed by four weeks of subscription programs including an all-Brahms concert with pianist Peter Serkin, memorial performances in Boston and at Carnegie Hall in New York of the Berlioz *Requiem*, a concerto program featuring soloists from the orchestra, and an all-orchestral program featuring music of Takemitsu and Dutilleux—two composers closely associated with Mr. Ozawa and the BSO—and Beethoven's *Eroica* Symphony. AT&T was the corporate sponsor of "Opening Night at Symphony" for the fourth consecutive year. In addition, a special concert originally planned as a salute to Mr. Ozawa became "An American Salute" honoring our nation's spirit and heroes following the September 11 attacks on our country.

Seiji Ozawa is in his twenty-ninth season as music director of the Boston Symphony Orchestra—the longest tenure of any music director currently active with a major American orchestra and exceeding the twenty-five year tenure (1925-49) of legendary BSO music director Serge Koussevitzky.

Miro Vintoniv



Heartfelt Tribute—Prior to the BSO's Opening Night performance of Mendelssohn's *Midsummer Night's Dream* music, Seiji Ozawa led the audience and those on stage—including vocal soloists Susan Graham (far left) and Dawn Upshaw, narrator Blythe Danner (to Ozawa's left), the Tanglewood Festival Chorus, and the BSO—in *America the Beautiful* to mark the tragic events of September 11, 2001. This was followed by Ms. Danner's reading of Stephen Spender's poem "The Truly Great," the playing of Bach's Air on the G string, and a moment of silence in tribute to those lost, those who lost loved ones, and all those who have helped to restore order.

Michael Lutch



Triple Threat—Seiji Ozawa leads the BSO in Bach's Concerto for Three Violins with concertmaster Malcolm Lowe, associate concertmaster Tamara Smirnova, and assistant concertmaster Nurit Bar-Josef to open a program spotlighting BSO string, wind, brass, and percussion principals in music of Bach, Bruch, Frank Martin, and Bartók.

Miro Vintoniv



Boston's Heroes—Seiji Ozawa (center) extended his personal thanks to members of the Boston Fire Department's Ladder Companies 15 and 33. At rear right is fireman Elijah Magee of Ladder Company 15, who was flag-bearer during the tribute portion of the BSO's Opening Night at Symphony 2001.

Hiroyuki Ito



Marshalling his Forces—Seiji Ozawa turns to lead the brass bands stationed in the upper levels of Carnegie Hall during one of two New York performances of Berlioz's *Requiem* given by Mr. Ozawa with the BSO, the Tanglewood Festival Chorus, and tenor Stanford Olsen to honor those lost in the terrible events of September 11.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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Stage Manager
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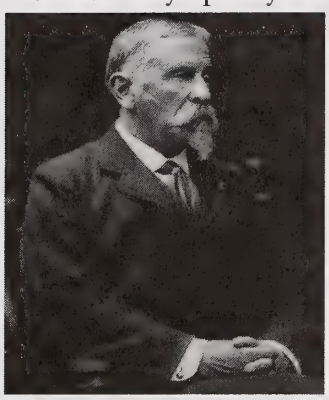
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A Brief History of the Boston Symphony Orchestra

Now in its 121st season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.



WALTER PISTON SOCIETY MEMBER MISS ELIZABETH B. STORER has given her home to the BSO, and continues to live in it and even rents out part of it to talented musicians. She has done this through a Charitable Life Estate, which is a planned gift.

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legacy FOR THE BSO

"I can't believe it was so easy to give my house to the BSO. My Charitable Life Estate enables me to fund a chair at the BSO. It's all about the musicians, after all. I want to see the Symphony prosper for many, many more centuries to come. I am so lucky to have found a way to invest in our great community. Wherever I go in my travels, I know I'm always going to run into someone who knows about the BSO. It has a splendid, worldwide reputation. That makes me proud."

BOSTON SYMPHONY ORCHESTRA

The Walter Piston Society

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realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Now in his twenty-ninth and final season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, Bright Sheng, Toru Takemitsu, and Sir Michael Tippett. The 2001-02 season brings the world premieres of newly commissioned works from Michael Colgrass and André Previn. Under Mr. Ozawa's direction the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

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Schicksalslied (*Song of Destiny*), Opus 54, for chorus and orchestra, on poetry by Friedrich Hölderlin

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 37.

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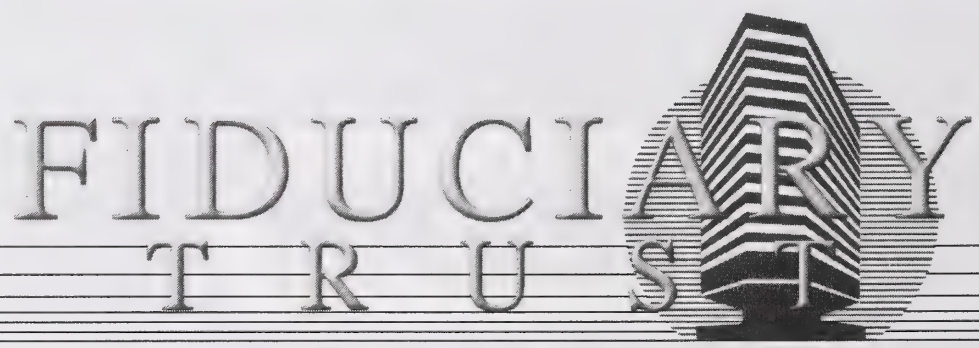
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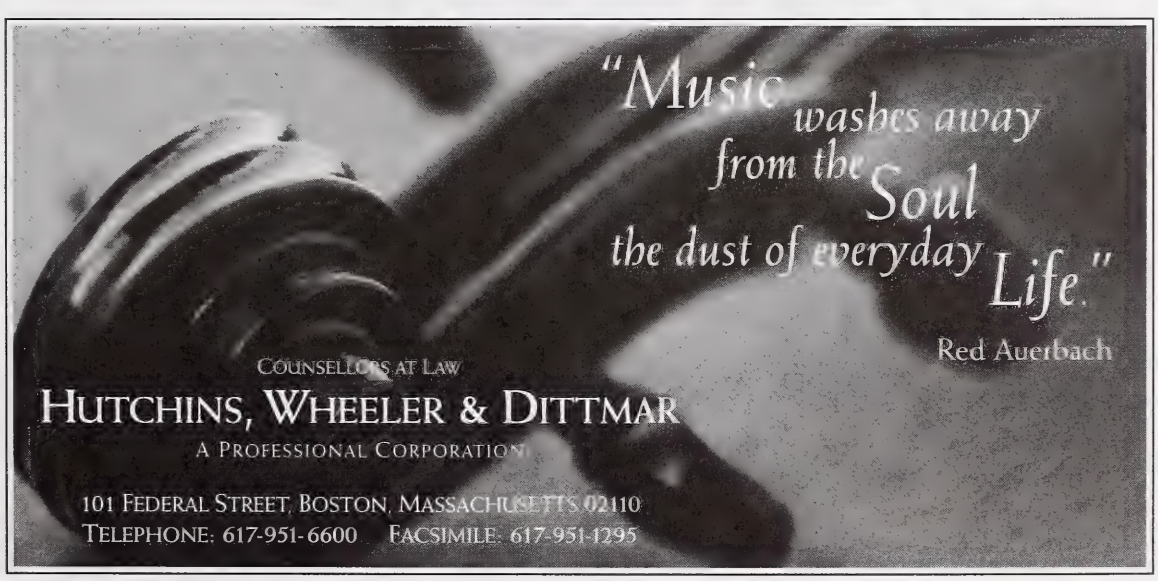
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Johannes Brahms
Variations on a Theme by Haydn, Opus 56a



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of September 4, 1873, to his publisher, Fritz Simrock, and, more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on August 20. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on October 4. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance, at a Vienna Philharmonic concert, on November 2, 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on February 12, 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on January 31, 1874, was probably the first in America. The Boston Symphony Orchestra first played the variations on December 5 and 6, 1884, Wilhelm Gericke conducting, and it has been programmed since by Arthur Nikisch, Emil Paur, Willy Hess, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Aaron Copland, Seiji Ozawa, Mstislav Rostropovich, Kurt Masur, Edo de Waart, Dennis Russell Davies, Bernard Haitink, Christof Perick, André Previn (the most recent subscription performances, in February 1998), and Ozawa again (the most recent Tanglewood performance, on July 18, 1999). The instrumentation is discussed below.

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann,



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and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B-flat on one side and, on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. Chorale St. Antoni." The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his edition of the variations for Norton, Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

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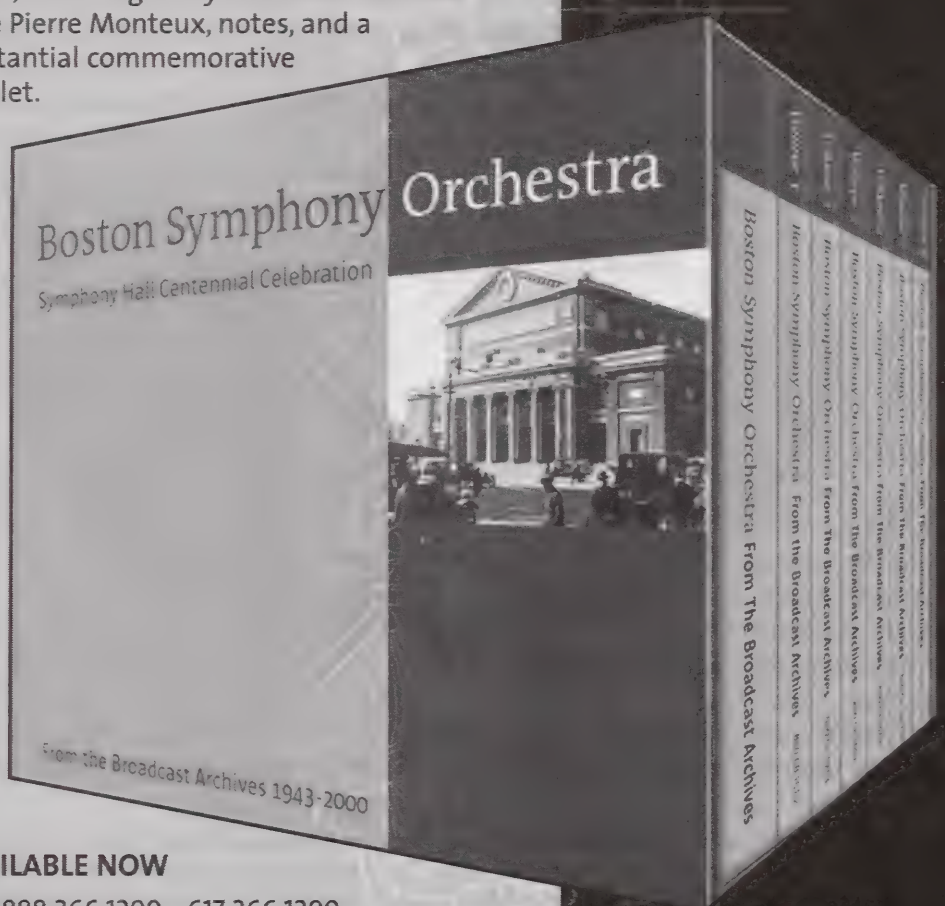
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texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E-flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2—or, more precisely, (2+1)+2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of the eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale.

Variation I (Poco più animato) takes as point of departure the reiterated closing chord of the theme itself, the tolling B-flat being now continued at a slightly more animated tempo in bassoons, horns, and drums. At the same time, the strings fan outward —violins going up in plain eighth-notes, violas and cellos descending in triplets. For the second five measures, everyone reverses roles: the tolling goes into the high woodwinds with horns, the rising eighth-notes are played down below by cellos and bassoon,

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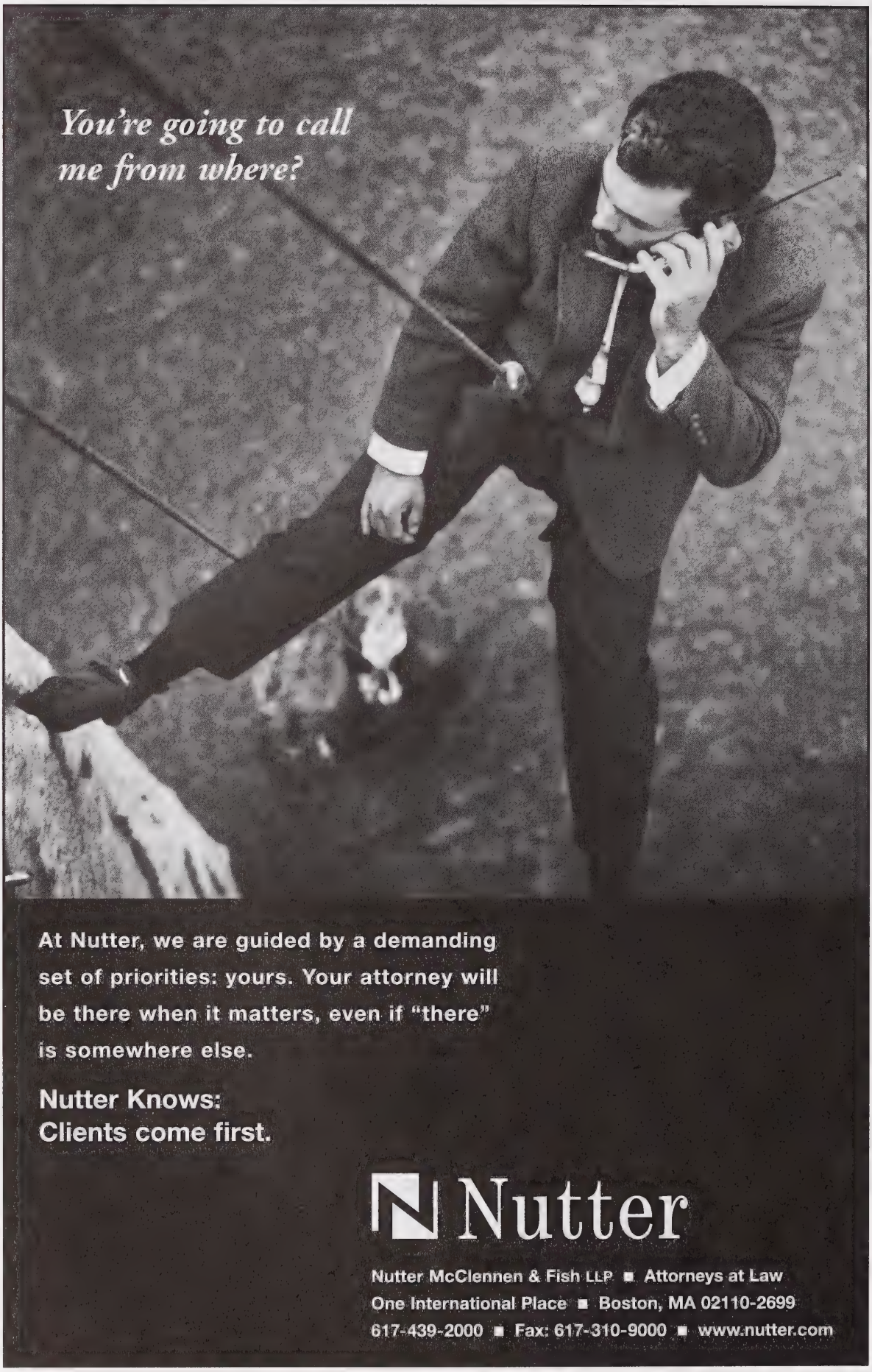
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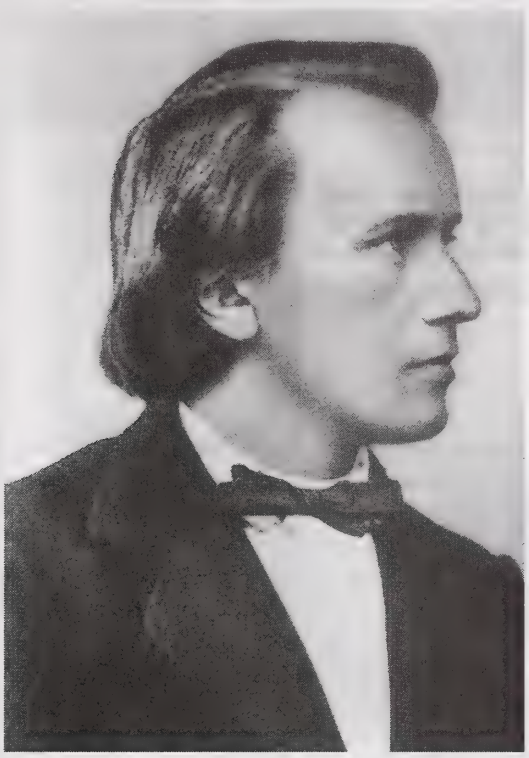
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and the triplets descend from on high in violins and violas. The first variation has thus stated several rules of this game: 1) the sense of organic continuity from movement to movement (the "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) grouping notes by threes and the setting up of tensions between twos and threes. The brief middle section, moreover, makes the first move in the direction of darker harmonic coloration.

Variation II (Più vivace), a little faster than its predecessor, marks the beginning of almost every phrase with a loud bump (the single exception goes to the other extreme of *pianissimo*), and Brahms continues to play with the idea of lines proceeding by contrary motion. Nor are the triplets of Variation I quite forgotten. All this happens in B-flat minor.



Another view of Brahms, beardless, shown here in his thirties

Variation III (Con moto), also quick, and back in major, is *dolce* and *legato*. No triplets here: when the flowing eighth-notes are subdivided, it is into sixteenths exactly half their length. And here, instead of repeating sections literally as in the theme and the first two variations, Brahms writes out decorated repeats, so that it is almost like having two variations in one.

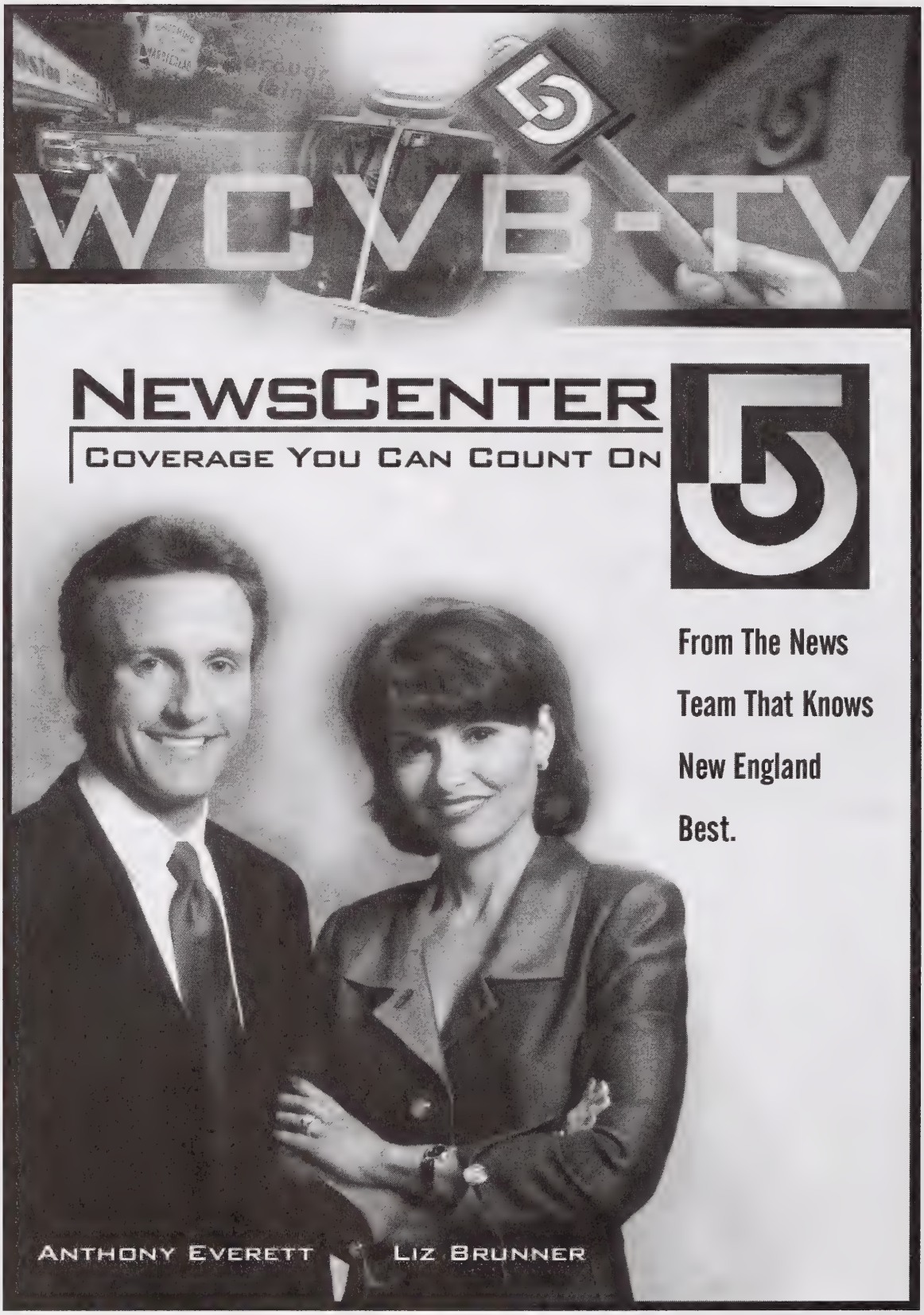
After that brief respite from threes, **Variation IV** (Andante con moto) turns out to be the first in triple meter. Brahms's choice of 3/8 rather than 3/4 is another way of expressing what his tempo direction of *Andante con moto* tells us: this is *not* a slow movement. Here the exchanging of parts as in Variation I returns: the gently grave melody in oboe and horn is soon heard an octave lower in strings, while the counterpoint that first was below it in the violas now adorns it from above in the voices of flute and clarinet. Another variation in minor.

Variation V (Vivace), very quick, is a scherzo with bumps at the beginnings of phrases (like Variation II) and with dazzling play on the two-against-three joke. And if the funny off-beat ending sounds familiar, that is because it, too, was first suggested in Variation II.

Variation VI (Vivace) begins with hunting horns and it sticks closer to the tune than anything we have heard recently. (The critic Eduard Hanslick once said that the theme in some of Brahms's variations was as hard to recognize as his face behind his new beard.) Brahms brings back the sound of the full orchestra, not heard since Variation II. He has also held one effect in reserve for this moment: "minor," so far, has always meant B-flat minor, and now for the first time he explores the relative minor, G minor, which would normally be an obvious place to go to, which is even suggested ever so slightly in the theme, but which he has carefully avoided. A variation, then, that is obvious and subtle at the same time.

Variation VII (Grazioso) is a most lovely, lilting *siciliana*. Its climax is built on the two-versus-three tension. This is the only variation slower than the theme.

Variation VIII (Presto non troppo) is mysteriously scurrying music in minor, muted and *pianissimo*, full of imitations and whispered exchanges, breathless conflicts of twos


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and threes, and with yet another appearance of the witty off-beat cadence.

The whole genre of an independent set of orchestral variations was quite new in 1873. Now, for the **Finale** (Andante), Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia*, a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness—contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is due next year.

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Johannes Brahms
Schicksalslied (Song of Destiny), Opus 54, for chorus and orchestra



Brahms made the first sketches for Schicksalslied *in summer 1868, composing the work more or less in conjunction with his Alto Rhapsody. He likely finished a preliminary version by May 1870, though the completed work dates from May 1871. Brahms himself led the first performance, in Karlsruhe on October 18, 1871. The first American performance was on November 11, 1874, at the Boston Music Hall, with Theodore Thomas conducting his own orchestra and the Sharland Chorus. Arthur Nikisch led the first Boston Symphony performances in February 1893 with the "BSO Chorus," subsequent ones being given by Karl Muck with the Harvard Glee Club and Radcliffe Choral Society in April 1917, and by Serge Koussevitzky with the Cecilia Society in March 1927, with the Harvard Glee Club and Radcliffe Choral Society in March 1930, and with the Cecilia Society and Apollo Club in April 1934. Since then, the only other Boston Symphony performances—two in number, both at Tanglewood—were Erich Leinsdorf's in August 1968 with the Tanglewood Choir and Berkshire Chorus, and Zdenek Macal's with the Tanglewood Festival Chorus, John Oliver, conductor, on July 5, 1997. In addition to the four-part chorus, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

Late in the summer of 1868, having taken his father to Switzerland for a mountain holiday, Brahms visited his friends the Dietrichs in Oldenburg. While there, he specifically asked if they could visit the great shipbuilding works at Wilhelmshaven (curiously, though he could rarely be induced to board a ship, Brahms was fascinated with them). On the morning scheduled for the visit, rising before the rest of the family, Brahms started reading the poems of Friedrich Hölderlin (1770-1825), which he found amidst the Dietrich family's books. He told his hosts that he had been deeply moved by a poem entitled "Hyperion's Song of Fate." Years later, in a memoir recalling his friendship with Brahms, Dietrich wrote:

> When, later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance,



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sitting alone on the beach and writing. These were the first sketches for the *Schicksalslied*.

The text, reenacting the Classical fatalism of the Greeks, spoke to some central element in the composer's own soul; yet despite the immediate reaction to the poem and the instant musical sketch, he was unable to bring the work to completion until May 1871. The problem may have lain in the structure of Hölderlin's grim text: the poem is in two parts, the first depicting the tranquil, eternal bliss of the gods in their abode of light, the second contrasting it with the torments of humanity, driven by a blind destiny. Brahms did not want to end the music in such a negative mood. He considered simply repeating the opening words at the end, but was dissuaded from that course by the conductor Hermann Levi. Instead he concluded the piece with a tranquil orchestral statement of the opening music, thus rounding it off musically with a hint of consolation, while retaining the text's original form. The music of the gods is luminous, sharply contrasted to the hard-driven torments of mankind, especially the dramatic depiction of "water thrown from crag to crag," followed by a sudden silence. The chorus ends on a note of resignation, but again—as in the Alto Rhapsody—a shift from C minor to C major brings reconciliation.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

BRAHMS "Schicksalslied" ("Song of Destiny")

Ihr wandelt droben im Licht	Ye wander above in light,
Auf weichem Boden, selige Genien!	on soft turf, happy immortals!
Glänzende Götterlüfte	Shimmering divine breezes
Rühren Euch leicht,	touch you lightly,
Wie die Finger der Künstlerin	as the fingers of the artist
Heilige Saiten.	touch sacred strings.
Schicksallos, wie der schlafende	Free from fate, like the sleeping
Säugling, atmen die Himmlischen;	child, breathe the celestials;
Keusch bewahrt	Chastely guarded
In bescheidner Knospe	in modest bud,
Blühet ewig	their spirit
Ihnen der Geist,	blooms eternally,
Und die seligen Augen	and their blissful eyes
Blicken in stiller,	gaze in hushed,
Ewiger Klarheit.	eternal clarity.
Doch uns ist gegeben	But to us it is given
Auf keiner Stätte zu ruhn;	nowhere to rest;
Es schwinden, es fallen	suffering humanity
Die leidenden Menschen	reels, falls
Blindlings von einer	blindly from one
Stunde zur andern,	hour to the next,
Wie Wasser von Klippe	as water thrown
Zu Klippe geworfen,	from crag to crag,
Jahrlang ins Ungewisse hinab.	year-long downward into uncertainty.
—Friedrich Hölderlin	*—translation by S.L.*

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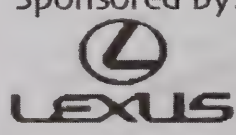
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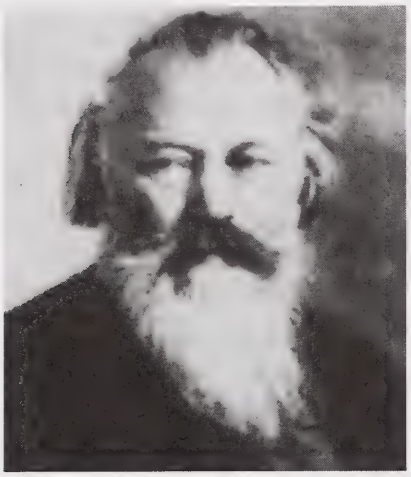
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



The first mention of Brahms's Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but he cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Václav Neumann, Seiji Ozawa, Giuseppe Sinopoli, Bernard Haitink (in April 1992 and then in February 2000, the BSO's most recent subscription performances), Marek Janowski, Zdenek Macal, and Itzhak Perlman (the most recent Tanglewood performance, on August 19, 2000). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you...tell me what you think of it?...Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early performances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth.

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For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece...the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major *Allegro giocoso* that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the

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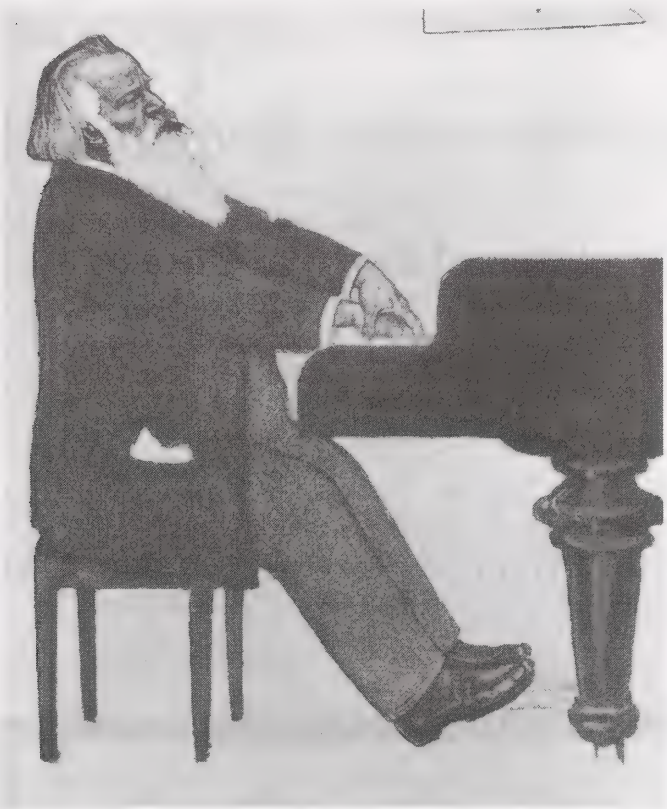
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finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall ...[The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."



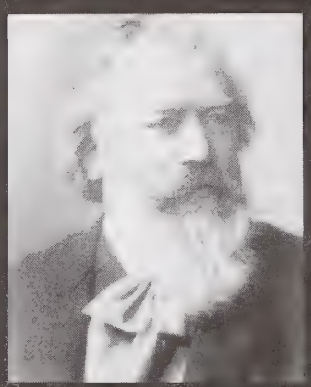
The famous picture of Brahms playing his G minor Rhapsody, painted by his friend, the artist Willy von Beckerath, from memory

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything...tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who can heal the pains/Of one...who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly...down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then...Now it's here...Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the



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"world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music —his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose book include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.



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Significant additions to the Brahms bibliography in the past few years include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Oxford paperback). Reinhold Brinkmann's *Late Idyll: The Second Symphony of Johannes Brahms* has been described by Brahms biographer Swafford as one of the best books he's ever read about music (Harvard University Press). Michael Musgrave's *The Music of Brahms* concentrates (obviously) on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are included in his compilation volume *The Symphony–A Listener's*



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Guide (Oxford paperback). Donald Francis Tovey's notes on the Brahms symphonies and *Haydn* Variations are in his *Essays in Musical Analysis* (Oxford paperback). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides is another useful source of information (University of Washington paperback).

The Boston Symphony Orchestra has recorded the four Brahms symphonies under the direction of Bernard Haitink (Philips). Earlier Boston Symphony accounts of the Brahms Fourth were recorded by Serge Koussevitzky in 1938/39 for RCA (reissued on a Pearl compact disc with Koussevitzky's 1945 Brahms Third), by Charles Munch first in 1950 and then in stereo in 1958 (both for RCA), and by Erich Leinsdorf in 1966 (RCA). Noteworthy recent cycles of all four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" with interpretive choices suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). For those interested enough in historic issues to listen through dated sound, the preferred Wilhelm Furtwängler renditions of the Brahms Fourth are from a December 1943 concert with the Berlin Philharmonic (Music & Arts) and from an August 1950 Salzburg Festival concert with the Vienna Philharmonic (Orfeo). Arturo Toscanini's broadcasts of the Brahms Fourth with the NBC Symphony from 1943 (Music & Arts) and with the Philharmonia Orchestra from 1952 (Testament) contrast strikingly with his 1951 NBC Symphony studio recording (RCA). Among single issues of the Fourth Symphony, Carlos Kleiber's with the Vienna Philharmonic should not go unmentioned (Deutsche Grammophon "Originals"). The young British conductor Daniel Harding's newly issued pairing of Brahms's Third and Fourth symphonies with Die Deutscher Kammerphilharmonie Bremen is marked by youthful exuberance, a strong sense of rhythm, an informed sense of period style (including antiphonal seating of the first and second violins), and clear textures (Virgin Classics).

Particularly noteworthy accounts of Brahms's much-recorded Variations on a Theme by Haydn include George Szell's with the Cleveland Orchestra (Sony), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Arturo Toscanini's with both the NBC Symphony (RCA) and New York Philharmonic (various labels, but hard to find), and a stunning 1951 Furtwängler-led broadcast with the North German Radio Symphony Orchestra (Tahra, with an equally stunning "live" Brahms First from the same concert; also in a four-disc Music & Arts box including what are arguably Furtwängler's finest surviving performances of the four Brahms symphonies). The Szell and Karajan recordings have been available in their complete Brahms symphony sets and also on single discs filled out by other works.

Schicksalslied is available on disc with Claudio Abbado leading the Berlin Philharmonic, Berlin Radio Chorus, and Ernst Senff Chorus (Deutsche Grammophon), Kurt Masur leading the New York Philharmonic and Westminster Symphonic Choir (Teldec), Helmuth Rilling leading the Stuttgart Bach Collegium and Gächinger Kantorei (Hänssler), and Robert Shaw leading the Atlanta Symphony Orchestra and Chorus (Telarc).

—Marc Mandel

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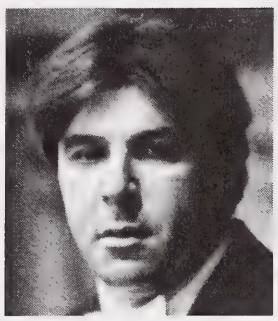
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Daniele Gatti



Making his Boston Symphony Orchestra debut at these concerts, the Italian conductor Daniele Gatti has been music director of the Royal Philharmonic Orchestra since 1996 and music director at the Teatro Comunale in Bologna since 1998. He was music director of the Accademia Nazionale di Santa Cecilia from 1992 to 1997 and principal guest conductor of the Royal Opera House, Covent Garden, from 1994 to 1997. He made his Carnegie Hall debut in the 1989-90 season with the American Symphony Orchestra; also that season he led the closing concert of the Spoleto Festival. In 1991-92 he was resident conductor of both I Pomeriggi Musicali in Milan and the Orchestra di Camera Stradivari, an ensemble he founded in 1986. After several successful years working with the Associazione Lirica e Concertistica Italiana of Milan, he made his La Scala debut in 1988 at age twenty-seven, with Rossini's *L'occasione fa il ladro*. His United States opera debut was at Chicago Lyric Opera in 1991 with *Madama Butterfly*, and he returned to La Scala in 1993 for *Tancredi*. He has also conducted at La Fenice in Venice, the Berlin Staatsoper, and the Metropolitan Opera, where he made his debut with *Madama Butterfly* in 1994. By now he has also conducted many notable orchestras and makes regular guest appearances with the Chicago Symphony, London Symphony, Bayerische Rundfunk, Israel Philharmonic, New York Philharmonic, Berlin Philharmonic, Dresden

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Staatskapelle, and Munich Philharmonic, in addition to touring regularly with the Royal Philharmonic Orchestra. For several seasons Mr. Gatti has divided his artistic activity principally between Bologna and London. During 2000-01 he conducted the Munich Philharmonic, led the Royal Philharmonic at the Barbican Centre and on tour, and returned to Covent Garden for *Otello*. He opened the Teatro Comunale di Bologna season with *Der fliegende Holländer* and rounded it out with *Il viaggio a Reims* and *Aida*. Mr. Gatti opened the 2001-02 season in Bologna with *Falstaff*. Also this season he tours Japan with the Bologna Opera House, returns to the Munich Philharmonic, conducts the Accademia Santa Cecilia in Rome, and tours Germany with the Royal Philharmonic. Mr. Gatti's recordings for BMG/RCA Red Seal include Respighi's *Fountains of Rome*, *Feste Romane*, and *Pines of Rome* with the Orchestra Nazionale di Santa Cecilia, and, all with the Royal Philharmonic Orchestra, Bartók's Concerto for Orchestra and Divertimento for strings, Mahler's Fourth and Fifth symphonies, a suite from Prokofiev's *Romeo and Juliet*, and Tchaikovsky's *Romeo and Juliet*. A native of Milan, Daniele Gatti studied piano and violin at the Giuseppe Verdi Conservatory, earning degrees in composition and conducting.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. This past summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and

Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. Earlier this season he conducted the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein deutsches Requiem*.

Tanglewood Festival Chorus
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Phyllis Benjamin
Catherine C. Cave
Danielle Champoux
Emily Anderson Chinian
Anna S. Choi
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Lorenzee Cole
Patricia Cox
Sarah Daniello
Maura Finn
Laura C. Grande
Isabel Gray
Donna Kim
Nancy Kurtz
Barbara Levy
Laura Mennill
Keiran Murray
Joei Marshall Perry
Livia Racz
Pamela Schweppe
Lynne Shane
Joan Sherman
Patricia J. Stewart
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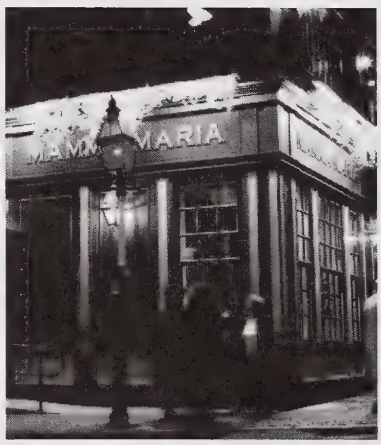
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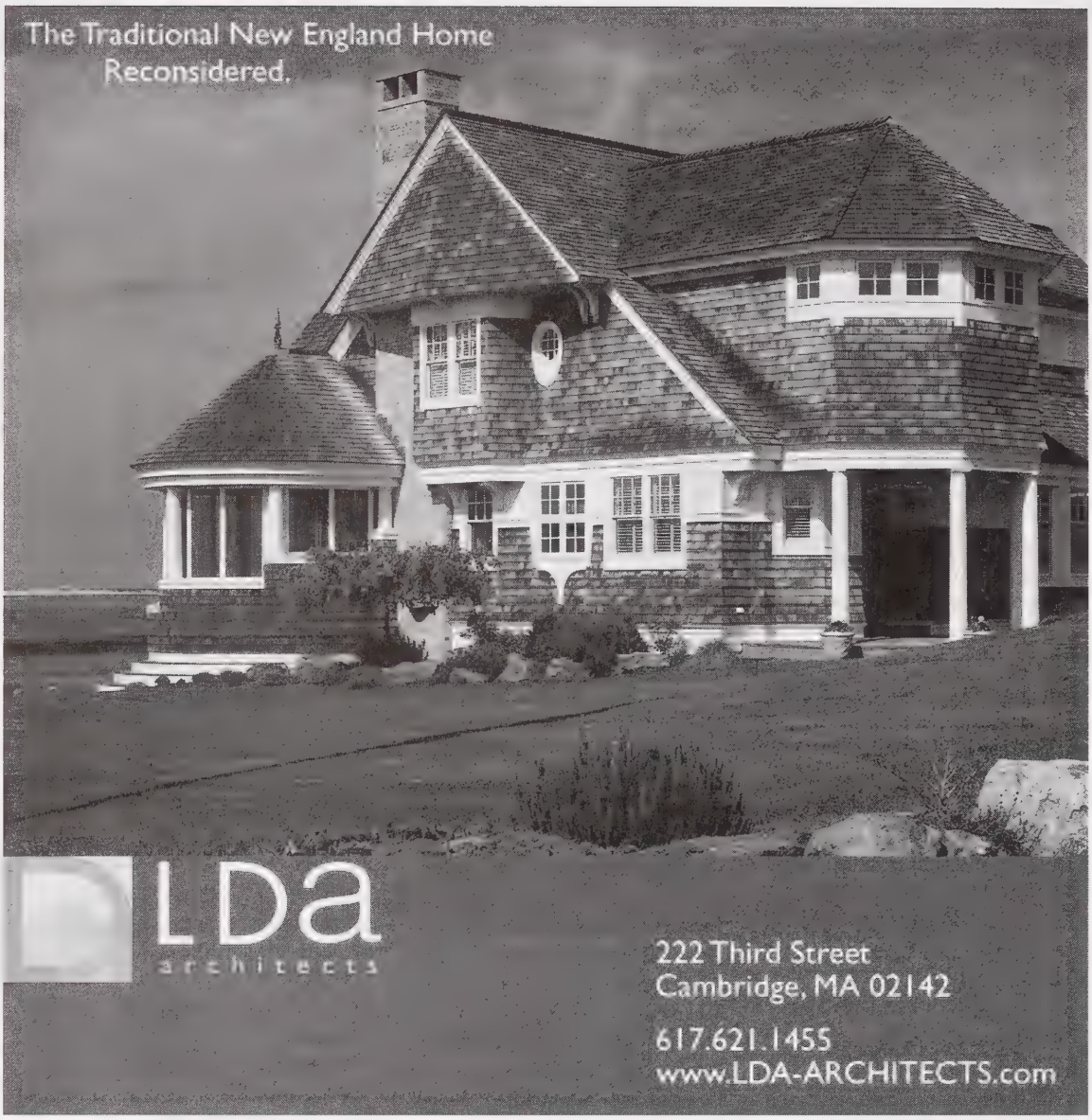
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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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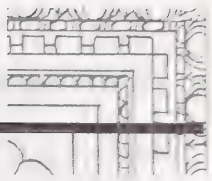
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NEXT PROGRAM. . .

Wednesday, February 13, at 7:30 p.m.
(Open Rehearsal)
Thursday, February 14, at 8
Friday, February 15, at 1:30
Saturday, February 16, at 8
Tuesday, February 19, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

DAVID ROBERTSON conducting

STRAVINSKY — Symphonies of Wind Instruments

HAYDN — Cello Concerto No. 1 in C

Moderato
Adagio
Allegro molto

STEVEN ISSERLIS

INTERMISSION

BENJAMIN — *Palimpsest* (2000)

HAYDN — Symphony No. 93 in D

Adagio – Allegro assai
Largo cantabile
Menuetto: Allegro
Finale. Presto ma non troppo

Returning to Symphony Hall next week with a program of Haydn and Stravinsky is the young California-born conductor David Robertson, who made his acclaimed BSO debut in March 2001, followed by a Tanglewood appearance with the BSO that August. Stravinsky's Symphonies of Wind Instruments (1920) is one of the austere, transparently orchestrated works that ushered in his neoclassical period. The brilliant young English composer-conductor George Benjamin's vital, colorful recent score *Palimpsest* clearly shows its ancestry in Stravinsky, with influence too of Benjamin's teacher Messiaen. Joseph Haydn's Symphony No. 93 was the first of the group of bold, innovative symphonies he wrote for performance in London during his visits there in the early 1790s. His charming Cello Concerto in C comes from much earlier in his career, probably about 1765, and is the earliest cello concerto to remain solidly in the orchestral repertoire.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, February 13, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—February 14, 8-9:45
Friday 'B'—February 15, 1:30-3:15
Saturday 'A'—February 16, 8-9:45
Tuesday 'B'—February 19, 8-9:45

DAVID ROBERTSON conducting
STEVEN ISSERLIS, cello

STRAVINSKY	Symphonies of Wind Instruments
HAYDN	Cello Concerto in C
BENJAMIN	*Palimpsest*
HAYDN	Symphony No. 93

Thursday 'C'—February 21, 8-10:25
Friday Evening—February 22, 8-10:25
Saturday 'B'—February 23, 8-10:25

JAMES LEVINE conducting

DVOŘÁK	*Carnival* Overture
LIGETI	*Ramifications* (1969) for string orchestra
MOZART	Symphony No. 41, *Jupiter*
WUORINEN	*Grand Bamboula* (1971) for string orchestra
SCHUMANN	Symphony No. 2

FUNDING PROVIDED IN PART BY
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Thursday, February 28, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 28, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'A'—March 2, 8-9:55
Tuesday 'C'—March 5, 8-9:55

INGO METZMACHER conducting
JEAN-EFFLAM BAVOUZET, piano

STRAVINSKY	*Orpheus*
MESSIAEN	*Réveil des oiseaux*
BEETHOVEN	Symphony No. 2

Thursday 'D'—March 7, 8-9:55
Friday 'B'—March 8, 1:30-3:25
Saturday 'B'—March 9, 8-9:55
Tuesday 'B'—March 12, 8-9:55

HANS GRAF conducting
MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

COLGRASS	New work for flute, piano, and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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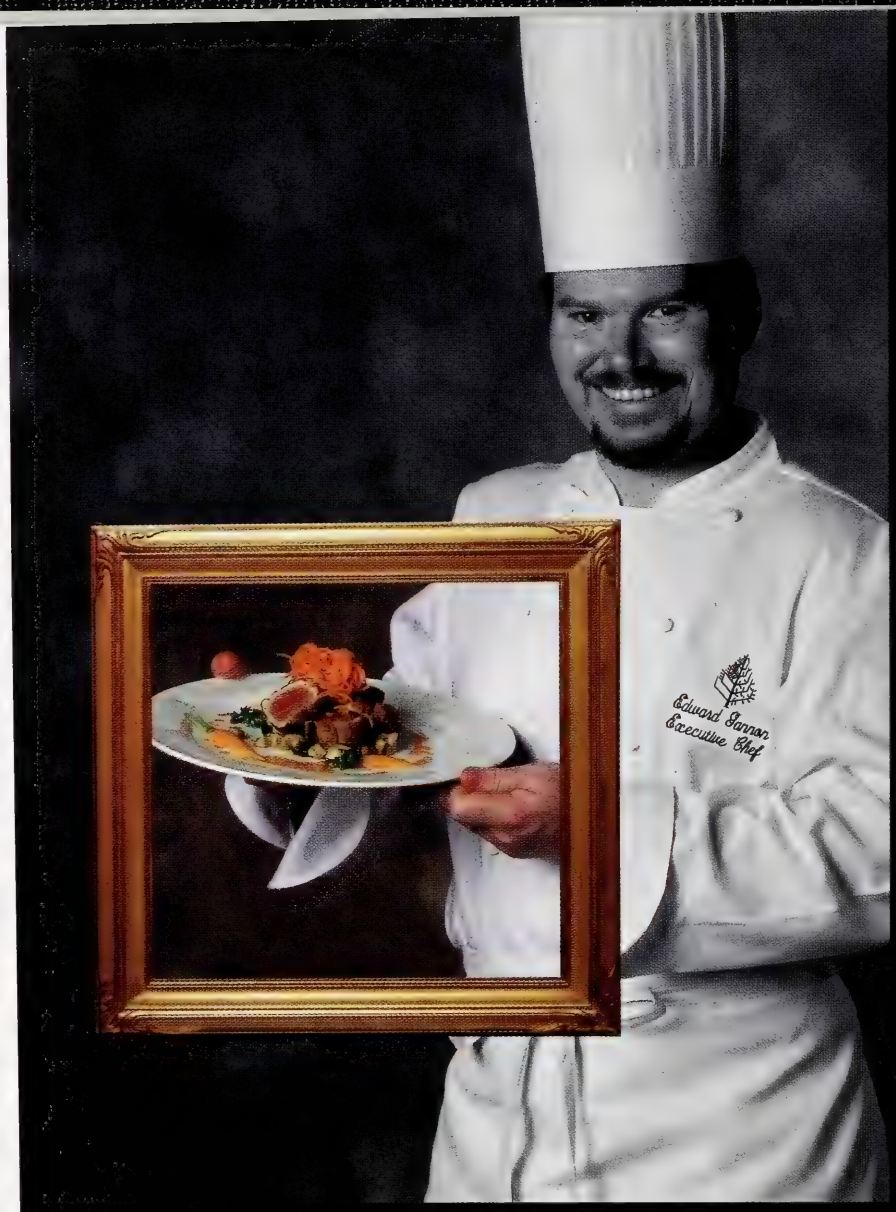
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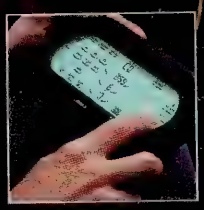
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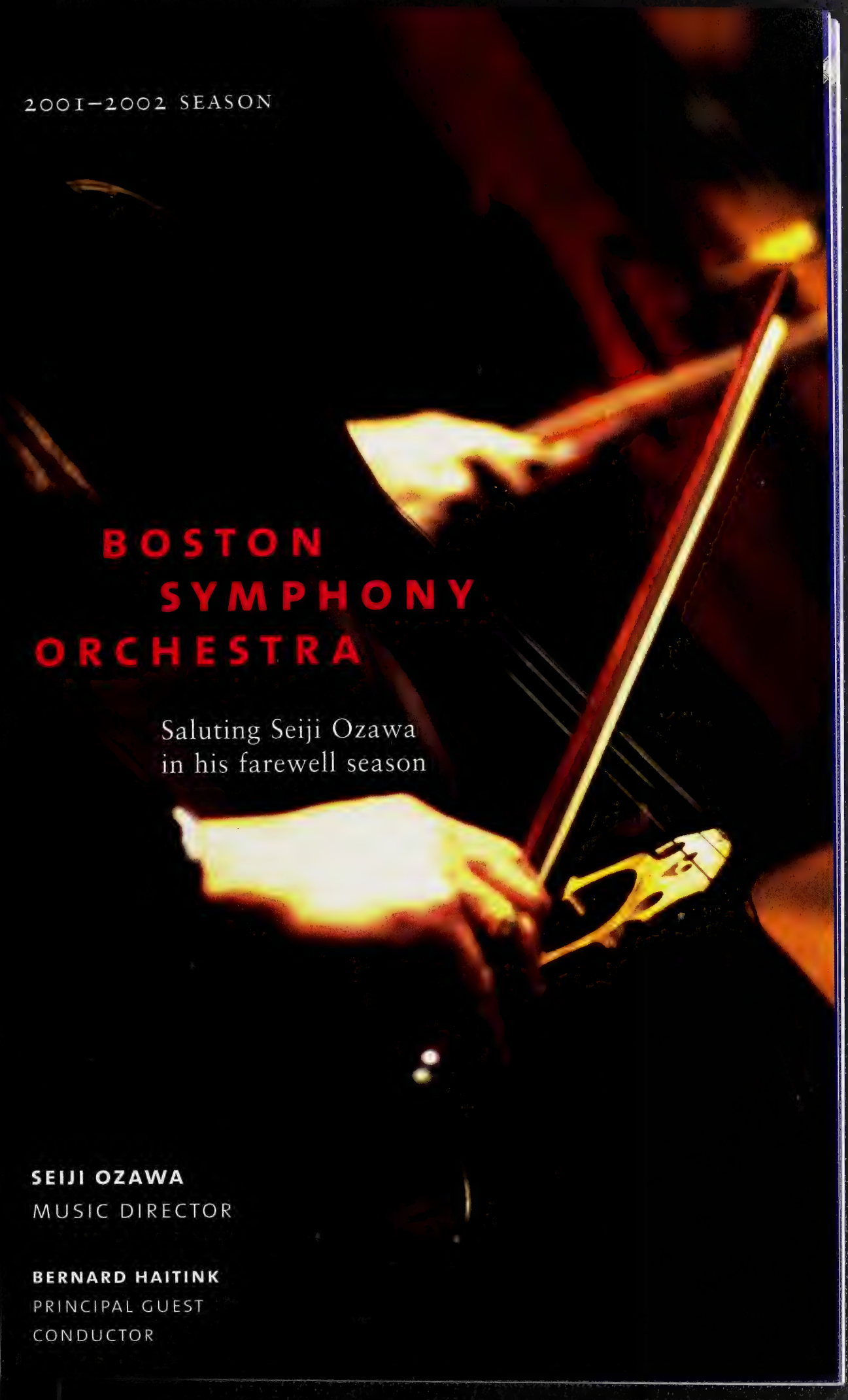
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Project STEP 20th Anniversary Benefit Concert to Feature Keith Lockhart and Lucia Lin in Recital

On Friday, March 1, 2002, Project STEP will hold a major benefit concert featuring a rare duo performance by Boston Pops Conductor Keith Lockhart and BSO violinist Lucia Lin. This event, to take place at the John F. Kennedy Library and Museum, will celebrate twenty years of Project STEP's programs to provide music instruction for talented young people of color in eastern Massachusetts. This special concert will feature performances by Mr. Lockhart and Ms. Lin, and by students from Project STEP. All proceeds will benefit the Project STEP endowment, ensuring the future of Project STEP's intensive program of instrumental lessons, classroom instruction, and performance opportunities—all designed to encourage gifted students of color to pursue careers in music. The evening will include a preconcert reception at 6:15, the concert at 7:15, and a post-concert reception at 8. For tickets and information, please call Project STEP at (617) 267-5777.

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During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of

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BSO Members in Concert

BSO principal flute Jacques Zoon is soloist with cellist Iseut Chuat in the world premiere of Desenne's *A Valentine Duet* to open an evening of "Duets & Love Songs" with Steven Lipsitt leading the Boston Classical Orchestra on Friday, February 15, at 8 p.m. at Faneuil Hall. Also on the program are Brahms's *Liebeslieder* Waltzes and Mozart's *Sinfonia concertante* in E-flat, K.364, featuring the husband-and-wife team of Zoon and Chuat in a transcription of that work arranged for flute, cello, and orchestra. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorchestra.org.

BSO trombonist Norman Bolter is soloist in the world premiere of his own *IOURS* for trombone and orchestra on Sunday, February 17, at 3 p.m. with Isaiah Jackson leading the Pro Arte Chamber Orchestra of Boston at Sanders Theatre in Cambridge. Also on the program are Haydn's Symphony No. 6, *Le Matin*, and Schubert's Symphony No. 5. Tickets are $39, $29, $19, and $9. For more information call (617) 661-7067. In addition, a 2 p.m. "Aperitif" concert free to ticket holders features Mr. Bolter in chamber music of his own composition.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, continues its 2001-02 season on Sunday, February 17, at 3 p.m. at the First Parish in Concord, 20 Lexington Rd., with music of Mozart, Ravel, Beethoven, and Elliott Carter performed by BSO principals Jacques Zoon, flute, Malcolm Lowe, violin, and Steven Ansell, viola, with guest cellist Iseut Chuat. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, Music Director, continues its 30th-anniversary season on Sunday, February 24, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University in Boston. The program features mezzo-soprano Mary Westbrook-Geha in Rodney Lister's *Some Where to Get To* on poetry of W.H. Auden, plus music of Lior

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

Navok, Marcus Macauley, and Jacob Druckman. Tickets are $20 ($7 students and seniors; free for MIT and Suffolk University students). For more information, call (617) 325-5200 or visit www.collagenewmusic.org.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, continues its 2001-02 season on Sunday, February 24, at 3 p.m. at the Founder's Theatre in Lenox with a program of music by Honegger, Hindemith, Enesco, Saint-Saëns, and Weigl featuring BSO principal trumpet Charles Schlueter with pianist Deborah Emery, BSO assistant principal bass Lawrence Wolfe, and the Hawthorne String Quartet. Tickets are $20 ($15 students and seniors). For more information call 1-866-266-2746.

BSO English hornist/oboist Robert Sheena will give a concert to benefit the Lexington Waldorf School, where music is an active and integral part of the curriculum, on Friday, March 8, at 7:30 p.m. at the Follen Church on Massachusetts Ave. in Lexington. The program will include music by Ibert, Schumann, Debussy, Vaughan Williams, Britten, and Mozart, with a reception and silent auction to follow the concert. For tickets, please call (781) 860-5208, ext. 565. For more information call (781) 863-1062.

BSO cellist Andrew Pearce is soloist in Haydn's Cello Concerto No. 1 in C with the Boston Classical Orchestra conducted by Steven Lipsitt on Friday, March 8, at 8 p.m. and on Sunday, March 10, at 3 p.m. at Faneuil Hall, part of a program also including Mozart's Symphony No. 38, *Prague*, and Mendelssohn's Symphony No. 1. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorchestra.org.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Stravinsky, Haydn, and George Benjamin. As the season continues, BSO Director of Program Publications Marc Mandel discusses music of Dvořák, Ligeti, Mozart, Wuorinen, and Schumann (February 21-23) and Robert Kirzinger discusses Stravinsky, Messiaen, and Beethoven (February 28-March 5).

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.



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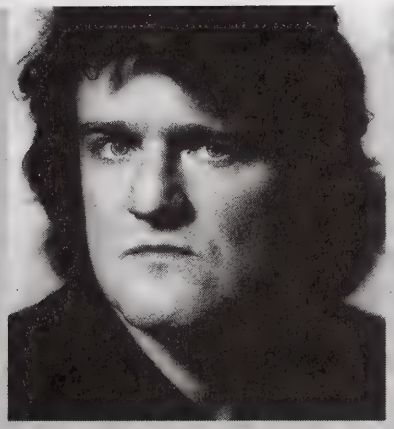
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Looking Ahead...

In the coming weeks, the young German conductor Ingo Metzmacher and versatile veteran Hans Graf lead the BSO at Symphony Hall. Tickets for these concerts are on sale now (see page 60).

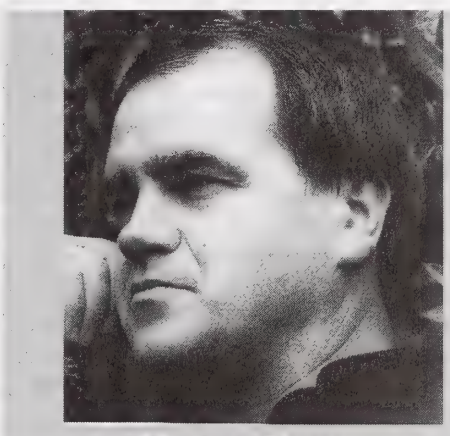
Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Ingo Metzmacher

Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



Hans Graf

The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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Casts of Character: The Symphony Statues

by Caroline Smedvig Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 15), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The



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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)



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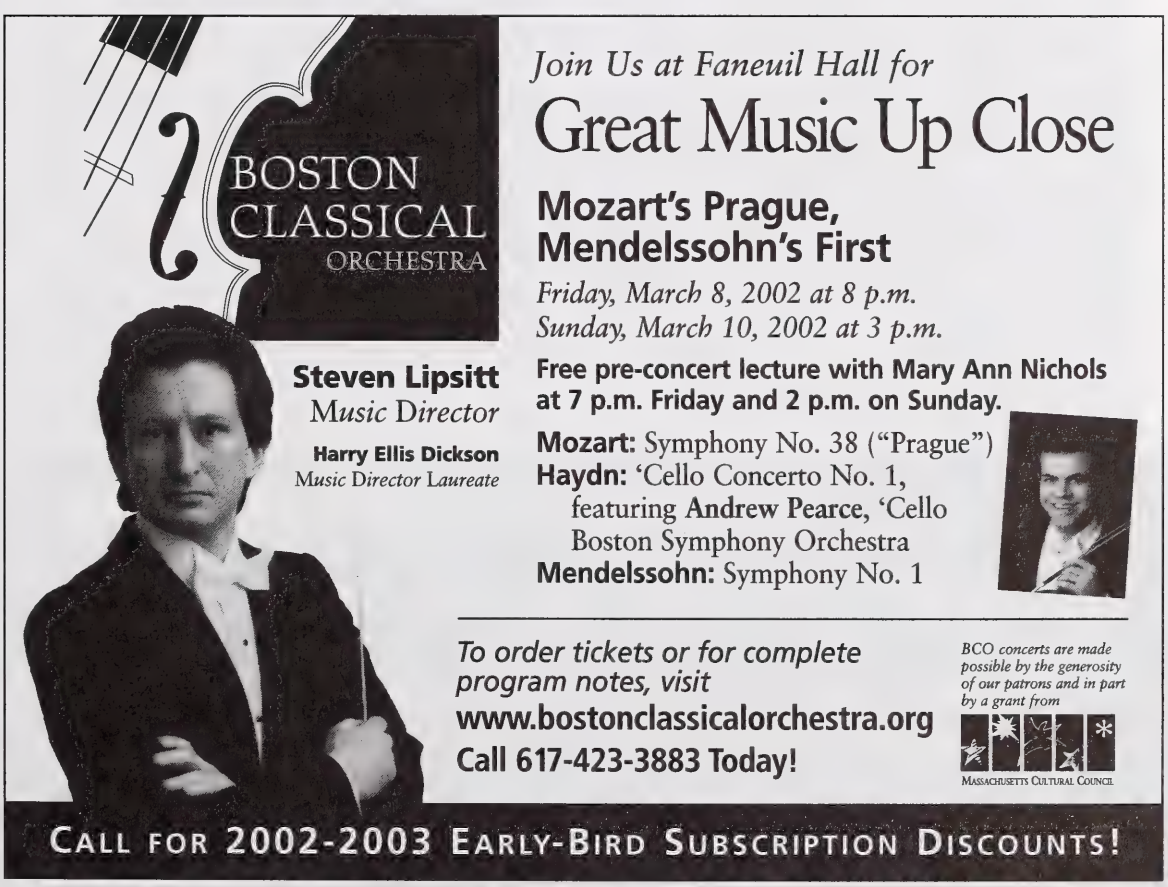
noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Smedvig Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.





WALTER PISTON SOCIETY MEMBER MRS. HARRIETT ECKSTEIN has included the BSO in her will. She has been a supporter of and volunteer for Education and the Arts in Boston and in Florida for many years. Pictured with her is Arlene Elizabeth Sierra, D.M.A., an award-winning composer and fellow at the Tanglewood Music Center.

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- Adagio
- Allegro molto

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HAYDN — Symphony No. 93 in D
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- Largo cantabile
- Menuetto: Allegro
- Finale. Presto ma non troppo

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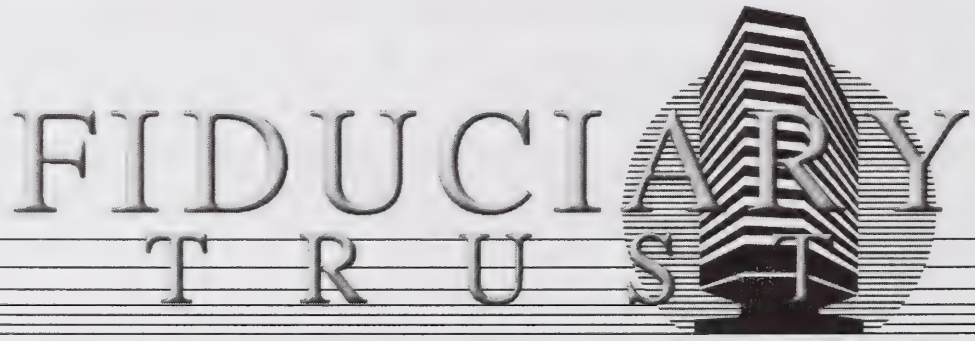
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Igor Stravinsky
Symphonies of Wind Instruments



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on the Gulf of Finland, on June 17, 1882, and died in New York on April 6, 1971. He wrote Symphonies of Wind Instruments primarily in the second half of 1920, in part for a December 1920 edition of the periodical "La Revue musicale" commemorating Claude Debussy, to whom Stravinsky dedicated the work. Serge Koussevitzky conducted the first performance on June 10, 1921, at Queen's Hall, London. Stravinsky revised the work (as he did many other pieces) during the second half of the 1940s. It is the 1947 version that we hear at these concerts. Stravinsky led a group of film studio musicians in a private performance in Hollywood on January 30, 1948. Ernest Ansermet conducted a broadcast performance the following evening. Ansermet also conducted the first Boston Symphony Orchestra performances of Symphonies of Wind Instruments, in Boston and New York, in January 1956, subsequent performances being given by Pierre Boulez (February 1969), Michael Tilson Thomas (in Boston, New York, and Washington, D.C., in January 1972 and in Urbana, Illinois, that March), Joseph Silverstein (January 1979), Esa-Pekka Salonen (the BSO's only Tanglewood performance, on July 13, 1985), and Bernard Haitink (the most recent subscription performances, in March/April 1990). The revised score calls for three flutes, two oboes and English horn, three clarinets, three bassoons (third doubling contrabassoon), four horns, three trumpets in B-flat, three trombones, and tuba. The duration of the work is about eight minutes.

> "I did not, and indeed I could not, count on any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments."
>
> —Igor Stravinsky, *An Autobiography* (1936)

Stravinsky here writes of his Symphonies of Wind Instruments at a distance of some fifteen years, and perhaps with his recollection colored by the work's actual reception over that time. Its scoring for winds only makes it unusual fare for an orchestra concert—how often does one hear even acknowledged wind masterpieces like Mozart's *Gran Partita* in symphony programs? At its premiere, Koussevitzky's placement of the work directly after Rimsky-Korsakov's splashy, brilliantly orchestrated *Coq d'or* marches and on a program with works by Rachmaninoff, Glazunov, and Scriabin all but guaranteed the eclipse of Stravinsky's "austere ritual." This was exacerbated by Koussevitzky's decision to have the excess Rimsky orchestra exit the stage, leaving Stravinsky's winds in their original places. The sight of this smallish group, separated from the conductor by music stands and empty chairs, gave to that first audience, including the composer, an impression of incompleteness.

According to the London *Sunday Times* critic Ernest Newman, in the immediate flush of the work's apparent initial failure Stravinsky publicly blamed Koussevitzky for trying too hard to invest the work with "expression." The conductor responded that he'd only had two rehearsals for the whole program, and, later, sent a missive to the *Times*:

> I did not think it quite proper for myself to make till the present moment any objections about those statements, but now, as "the chicken is dead, and everyone

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knows it," it is surely permissible for me also to say a few plain words.... As to the symphony itself, I see in it nothing new for Mr. Stravinsky's art.... [T]he symphony contains also reminiscences of *Petrouchka* and *Le Sacre du Printemps*.... [E]ven the greatest composers have sometimes weak moments, and that does not give them any right to attribute their own mistakes to other people in order to acquit themselves in case of failure....

Incidentally, Koussevitzky maintained in the same letter that Stravinsky pressured him to take on the piece; Stravinsky (albeit years later) wrote that the conductor "asked me to entrust him with the first performance."

Perhaps not surprisingly, Koussevitzky never conducted Symphonies of Wind Instruments with the Boston Symphony Orchestra during his twenty-five-year tenure here, but he continued to be one of the composer's closest colleagues and most ardent supporters as both conductor and publisher. In addition to conducting the ballets *Petrushka*, *The Firebird*, and *The Rite of Spring*, Stravinsky's most familiar works then and now, Koussevitzky was responsible for American or world premieres of many of the composer's so-called neoclassical works, including the Piano Concerto (1923), the Violin Concerto, *Symphony of Psalms*, and the Capriccio for piano and orchestra. That he seems to have initially disliked or mistrusted the same Apollonian aesthetic principles as used in Symphonies of Wind Instruments can be marked down to their novelty at the time Stravinsky wrote the piece. The composer himself was relatively inarticulate about "neoclassicism" until he had the perspective of the work's first performance behind him.

If Symphonies of Wind Instruments was the first major abstract work of Stravinsky's neoclassical period, it might be viewed as a kind of denouement for the stripped-down style that he had been honing since the early 1910s. In part due to economies necessary during World War I, the composer's orchestral excesses (as he was later to consider them) gave way to smaller works in the middle and late years of the decade, notably the "burlesque" theater works *Renard*, *L'Histoire du soldat*, and *Les Noces*. Concurrent with the shrinking of the ensemble came essential considerations of timbral quality and what one might call "anthropological" makeup (particularly in *Les Noces*) relating to Russian peasant music.* A direct connection to the clarified textures of Baroque music (so ex-

*Stravinsky had also been infected by Arnold Schoenberg's *Pierrot Lunaire*, about which he wrote in his 1935 autobiography, "I did not feel the slightest enthusiasm about the aesthetics of the work.... But on the other hand, I consider that the merits of the instrumentation are beyond dispute." His tiny song cycle *Pribouatki* (1914), though on a much smaller scale than *Pierrot*, seems to be a direct reaction to Schoenberg's piece.



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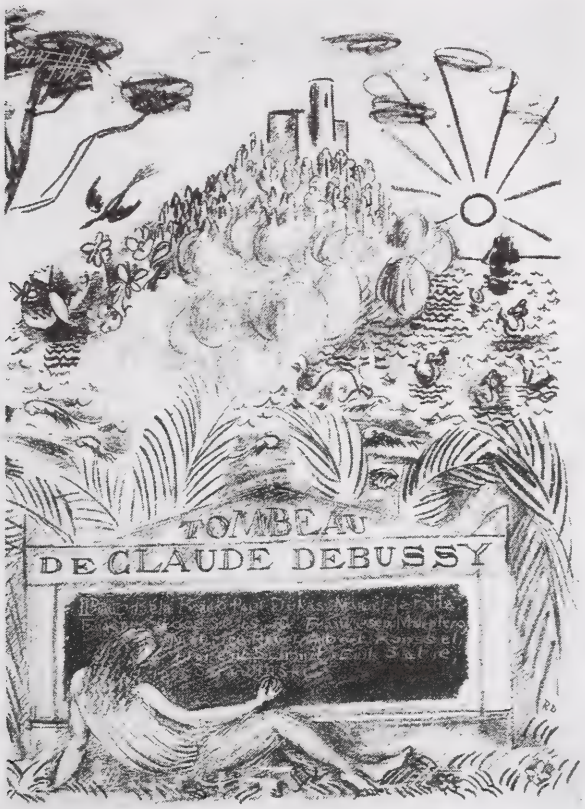
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Life in place



plicitly important a few years later) came when the Ballets Russes impresario Diaghilev asked Stravinsky to produce a ballet using Baroque source music. The result was the delightful pastiche *Pulcinella*.

Stravinsky finished Symphonies of Wind Instruments seven months after that ballet's premiere. Although Stravinsky's friend and protégé Robert Craft tells us that preliminary sketches for the piece first appeared in the summer of 1919, Stravinsky's material impetus for the work came in the form of an invitation to submit a short piece to a new periodical *La Revue musicale* for an issue entitled "Tombeau de Claude Debussy." Debussy had died in 1918, and the idea was for several of his colleagues to write pieces in his memory. The somber chorale that ends Symphonies of Wind Instruments, the first section of the work that Stravinsky completed, was published in the December 31, 1920 supplement to the magazine along with pieces by Ravel, Malipiero, Satie, and others.



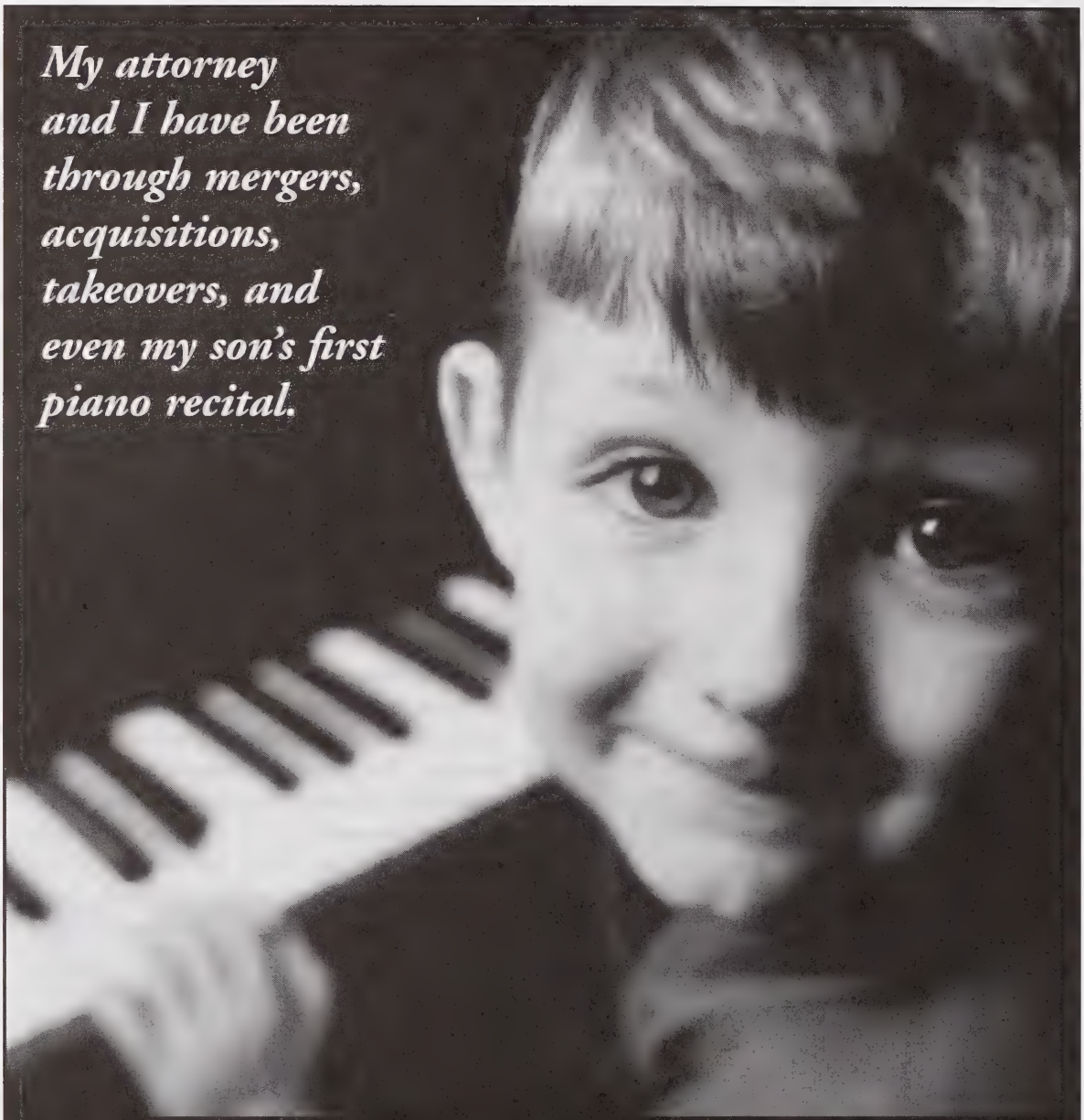
Raoul Dufy's cover for the December 1920 edition of "La Revue musicale" commemorating Debussy, which included the chorale from Stravinsky's Symphonies of Wind Instruments

As can be heard in the piece's jump-cuts from section to section, Symphonies of Wind Instruments was for Stravinsky a project of assembly similar to his work with blocks of preexisting music in *Pulcinella*. The biggest difference was the fact that this time the music is all Stravinsky. Koussevitzky was right that there are echoes of the early ballets, both in musical character and in architecture. The technique of moving from music of one texture and tempo to another is already present in *Petrushka* (recall the organ grinder's entrance), but here we have no story line to facilitate the shift for the audience. The music's three basic characters are the Debussy chorale, foreshadowed briefly in snatches throughout the piece; supple, *Rite of Spring*-like duets in flute and clarinet, and march-like, rhythmically assertive chords (shades of *L'Histoire du soldat*).

In the late 1940s after coming to the United States, Stravinsky revised many of his early works with an eye to protecting U.S. copyrights for his music, particularly that which was originally published in Russia. (Symphonies of Wind Instruments had never been published in its original form anyway, although Arthur Lourié's piano transcription appeared in the late 1920s.) Stravinsky began the revision of Symphonies of Wind Instruments in 1945, completing it in 1947. The revisions consist primarily of simplified instrumentation and some adjustments of rhythm and meter, including breaking longer irregular measures into shorter ones (for example, the opening 5/8 measure becomes two measures, 2/8 and 3/8). These changes make no appreciable difference to the overall effect of the piece, which remains a watershed in the composer's work and a crucial touchstone for the era of restraint, irony, and new musical approaches known as neoclassicism.

—Robert Kirzinger

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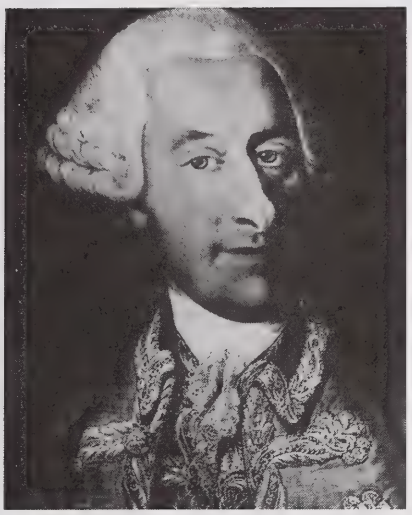
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Joseph Haydn
Cello Concerto No. 1 in C



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He probably composed his C major cello concerto about 1765, to judge from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for, and performed soon after its completion by, the principal cellist at Eszterháza, Joseph Weigl. BSO principal cellist Jules Eskin was soloist in the first Boston Symphony performance, at Tanglewood on July 9, 1965, Erich Leinsdorf conducting. Eskin has also performed the work in BSO concerts led by Joseph Silverstein, Michael Tilson Thomas, Klaus Tennstedt, and Leonard Slatkin. Other BSO performances have featured Mstislav Rostropovich (the first subscription performances, in October 1965 under Leinsdorf; playing the second and third movements only, under Seiji Ozawa as part of the orchestra's Centennial Gala in October 1981; and as soloist at Tanglewood in 1998, under Hugh Wolff), Wendy Warner (André Previn conducting), and Yo-Yo Ma (first in 1986 at Tanglewood under Gunther Herbig and later with Seiji Ozawa in November 1996, the most recent subscription performances; with Charles Dutoit at Tanglewood in 1997; and in the most recent Tanglewood performance, under Ozawa on July 7, 2000). In addition to the solo cello, the score calls for an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of Haydn research in this century. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque,

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coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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George Benjamin
Palimpsest


Maurice Foxall

George William John Benjamin was born on January 31, 1960, in London. Palimpsest *was one of many pieces commissioned jointly from a number of composers by the London Symphony Orchestra, the Konzerthaus Wien, the Cologne Philharmonic, Carnegie Hall, the Philharmonic Society of Brussels and Brussels 2000, the Salzburg Festival, the Lucerne Festival, and the Edinburgh Festival for the "Boulez 2000" celebrations marking Pierre Boulez's seventy-fifth birthday year in 2000. Boulez conducted the London Symphony Orchestra in the first performance of* Palimpsest *on February 2, 2000, at the Barbican Hall, London. George Benjamin conducted the Tanglewood Music Center Orchestra in the work's American premiere on August 14, 2000, at Tanglewood during that summer's Festival of Contemporary Music, of which Benjamin was director. This is the first Boston Symphony Orchestra performance of* Palimpsest. *The orchestra for* Palimpsest *consists of four flutes (second and third doubling piccolo; fourth doubling alto flute), four clarinets (fourth doubling bass clarinet), contrabassoon, three horns, four trumpets (first doubling piccolo trumpet), bass trumpet, trombone, bass trombone, tuba, percussion (xylophones, snare drums, whips, bass drum), piano and celesta, two harps, five violins, three violas, and eight double basses. The piece is about nine minutes long.*

For all its adroit architecture and virtuosic orchestration, George Benjamin's music is full of images. He first caught the attention of the English public with the 1980 BBC Proms performance of *Ringed by the Flat Horizon*, a shimmering, dramatic piece for orchestra that takes as its title a line from T.S. Eliot's *The Wasteland*: "Over endless plains, stumbling in cracked earth/Ringed by the flat horizon only". This literary image, and a photographic one of a storm over the New Mexico desert, provided the spark for the piece, which Benjamin completed just before his twentieth birthday. This was followed almost immediately by *A Mind of Winter* for soprano and orchestra, a setting of the Wallace Stevens poem *The Snow Man*. Written for the Aldeburgh Festival, the piece was premiered there in summer 1981. (The BSO performed *A Mind of Winter* under Robert Spano in August 1999 at Tanglewood, with soprano Dawn Upshaw.) His *At First Light* (1982) was suggested by a Turner painting. Other titles—*Panorama*; *Palimpsest*; *Sudden Time*—are equally evocative.

Although his early successes at the Proms and in Aldeburgh brought Benjamin's music to a wide audience, his name was already known in music circles, particularly from the premiere of his Piano Sonata in 1978. (Benjamin has since withdrawn this difficult work, calling it "a beginner's piece." Also, he has said, whenever he performed it he broke a piano.) At nineteen he was contacted by Nimbus records with an offer to record his music.

He had gained much attention while still a student at the Paris Conservatoire. In Paris Benjamin was one of the last pupils of Olivier Messiaen. He had been introduced to Messiaen by his music teacher Peter Gellhorn when he was sixteen, but since he first had to finish school he traveled back and forth between London and Paris for two days once a month, taking part in Messiaen's and the pianist Yvonne Loriod's classes "as a guest." At seventeen he moved to Paris and began formally attending the Conservatoire. As a talented pupil of Messiaen and Loriod, two of the most important teachers of this century, Benjamin developed a formidable craft as composer and pianist, simultaneously coming into contact with some of the most important musicians of the day, including

Boulez, Stockhausen, and Xenakis, three composers of an earlier generation for whom Messiaen was a formative influence.

After leaving the Conservatoire, Benjamin returned to England and attended Cambridge, where he studied with the composer Alexander Goehr (another former student of Messiaen) and also took up conducting. Following the successful premieres of the early 1980s, he resumed his travels to Paris to work at IRCAM, Pierre Boulez's laboratory for research into electronic music. On commission for IRCAM's tenth anniversary he wrote *Antara* for ensemble and electronics. Important works of the 1990s include *Upon Silence*, *Sudden Time*, Three Inventions for Chamber Orchestra, and *Sometime Voices* (a setting of text from Shakespeare's *The Tempest*).

Benjamin has increasingly become recognized not only as a composer but as an all-around musician. As a teacher he is Prince Consort Professor of Composition at the Royal College of Music. In 1992 he directed a new musical festival, "Carte blanche à George Benjamin," at Paris's Opèra-Bastille. For his contribution to French musical life, he was made a Chevalier in the Order of Arts and Letters. He directed the San Francisco Symphony's "Wet Ink" series in 1992 and the South Bank Centre's "Meltdown" festival in London in 1993, and was artistic consultant to BBC Radio 3's series "Sounding the Century." As a conductor he has appeared with the Los Angeles Philharmonic,



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San Francisco Symphony, Ensemble Modern, and London Sinfonietta, among others, and conducted Debussy's *Pelléas et Mélisande* at La Monnaie in Brussels. He was composer-in-residence for Tanglewood's Festival of Contemporary Music in 1999, returning the following summer as director. In January 2001 he conducted the world premiere of György Ligeti's *Hamburgisches Konzert*. In 2002-03, the London Symphony Orchestra will present a retrospective of his work at the Barbican throughout the season.



George Benjamin (left) with his teacher Olivier Messiaen (center) and Pierre Boulez

Palimpsest was written as tribute to one of the great musicians of the twentieth century, Pierre Boulez, whose modernist music can be seen as a close ancestor to Benjamin's, and who has personally supported the younger composer's career. Boulez conducted the London Symphony in the premiere of the piece and took it on tour with the orchestra in 2000. "Palimpsest," from the Greek for "to scrape again," refers to a manuscript on which the original writing has been rubbed out to make way for the new. It can also refer to paintings or frescoes where a new image is painted over the old. About *Palimpsest*, George Benjamin writes:

> *Palimpsest*; a manuscript on which two or more texts have successively been written, the original surviving only in fragments. The term can be applied to natural landscapes, or even cityscapes, where the visible form is the result of accretion through the ages.
>
> This musical Palimpsest has at its root a simple song in three-part polyphony—heard in the opening bars of the piece—which thereafter is virtually imperceptible through always present subliminally.

Benjamin creates a very distinct sonic landscape with his unusually configured ensemble. Two kinds of music are readily apparent in *Palimpsest*, moving at several different tempos and having very different characters. Woodwinds dominate one level; this is punctuated and punctured by aggressive brass. The small section of higher strings is often present, providing a skittering, shimmering continuum as background and coloration. This foreground/background interplay reflects the idea of the work's title. An unusual and strikingly effective aspect of the piece is a radical shift from the assertive music of the first several minutes to an introspective closing section, introduced by harps, that leaves an unanswered question hanging in the air.

—Robert Kirzinger

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Joseph Haydn
Symphony No. 93 in D



Haydn wrote this symphony in England in the summer of 1791 and led its first performance on February 17, 1792, in London. Carl Bergmann and the Philharmonic Society gave the first American performance on February 12, 1859, at Niblo's Saloon in New York. Wilhelm Gericke led the first Boston Symphony performances of this work in November 1900, the orchestra's only subsequent performances being given by Guido Cantelli (in January/February 1953), Erich Leinsdorf, David Zinman, Trevor Pinnock (the most recent Tanglewood performance, on July 18, 1986), and Seiji Ozawa (the most recent subscription performances, in March 1988). The score calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into the composer's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you!") is too well known to require elaboration. What is perhaps overlooked in the story of Haydn's trip to England and his success there—which not only left him well off financially for the rest of his life, but also made the Viennese realize that they had a great composer in their midst—is that until this late period in his life (he was nearing sixty), the only member of the audience who really counted was the prince who had been paying his salary. London had the most varied and active musical life of the time, with extended concert series to which enthusiastic listeners could subscribe. If they didn't like what they heard, they could stay away in droves. It was the first time in Haydn's life that he had to face the test of the box office. The initial concerts were certain to be well attended, since curiosity was high; yet there was concern that anyone who wrote so much must sooner or later write himself out. The first concert showed that English audiences had no cause for alarm. Over and over the reviewers noted that Haydn's symphonies were both "pleasing" and "scientific," that this was music at once immediately accessible yet structurally significant (for the naive listener) and original in its application of a fully refined technique (for the musical connoisseur).

Though the symphonies Haydn composed for London were published as numbers 93 to 104, the numbering system bears little relationship to the actual chronology of the works. During Haydn's first winter in London he introduced the symphonies we know as Nos. 96 and 95. Both were received with great enthusiasm. Haydn was determined not to rest on his laurels. He paid careful attention to the taste of the English public, observing what particularly excited them. The season was so successful that Haydn decided to stay another year. During the summer of 1791 he worked on two symphonies—the ones we know as Nos. 93 and 94—while paying a long visit to friends in Hertfordshire. And he surely bore in mind the lessons learned during concerts the preceding winter. The result was even greater success that he had enjoyed the year before. When Symphony No. 93 was performed at Hanover Square on February 17, 1792, the *Times* commented:

> Such a combination of excellence was contained in every movement, as inspired all the performers as well as the audience with enthusiastic ardour. Novelty of idea, agreeable caprice, and whim combined with *Haydn*'s sublime and wonted grandeur, gave additional consequence to the *soul* and feelings of every individual present. The Critic's eye brightened with additional lustre—then was the moment that the

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great Painter might have caught—that, which cannot be thrown on the human frame, but on such rare and great occasions.

The symphony appealed to "the English taste" from the first moment, with a brief but bold slow introduction that implies some hair-raising harmonic adventures before settling onto the jumping-off point for the Allegro. The principal theme is, as H.C. Robbins Landon has remarked, "born popular," a melody of such directness and familiarity that we seem to have known it always. (In some Protestant churches it has even been converted into a hymn tune.) After the first theme has been presented in the strings, Haydn engineers a modulation to the dominant key and the strings introduce a new, though related, theme. The development is devoted almost entirely to a single rhythmic-melodic figure that does not appear in either the first or second themes but seems to fuse elements of both into a new idea.



Johann Peter Salomon (1745-1815)

The slow movement is an original and effective theme-and-variations that emphasizes a number of soloists within the orchestra. The theme is presented strikingly by a solo string quartet, then repeated by the full string ensemble with the addition of a bassoon. A dramatic contrast comes with a section in the minor key filled with weighty dotted rhythms; this is surely Haydn's homage to Handel, whose music he was discovering in London (it was still enormously popular in London even thirty years after Handel's death). Alternations between the main theme and orchestral outbursts of various kinds set us up to expect something poignant and serious as delicate solo statements die away in ethereal silence. Suddenly, though, the bassoons sound a humorous low C, fortissimo—almost the musical equivalent of a Bronx cheer. (This touch of cheerful vulgarity in the elegant context is a much more unexpected "surprise" than the one that gave the nickname to Symphony No. 94.)

Haydn's Menuetto is a much faster movement than he generally wrote in Austria, and it is full of surprises too. Among these is the strikingly scored passage with a flute playing eighth-notes on a high D while the timpanist, in a rare solo, plays sixteenth-notes on a low D. Oboes and violins speak alternately in the empty octaves in between. This astonishing texture already seems to foreshadow sonorities favored by Gustav Mahler a century later. The Trio is marked by repeated fanfares on the woodwinds and brass; each time, the strings respond in a different—usually unexpected—key.

The finale begins with a lighthearted theme that carries a poignant shift to the minor even within its initial statement. Haydn's treatment leads us to the brink of harmonic cliffs, only to pull us back at the last moment. The return to the tonic is especially witty, convincing us first that we are still a long way from home (with a lone cello playing a figure of octave leaps on a note that implies a distant harmony), when suddenly the entire orchestra blares out the octave leap on D, the home key. Another brief silence, as if to take stock, and the restatement begins.

—Steven Ledbetter

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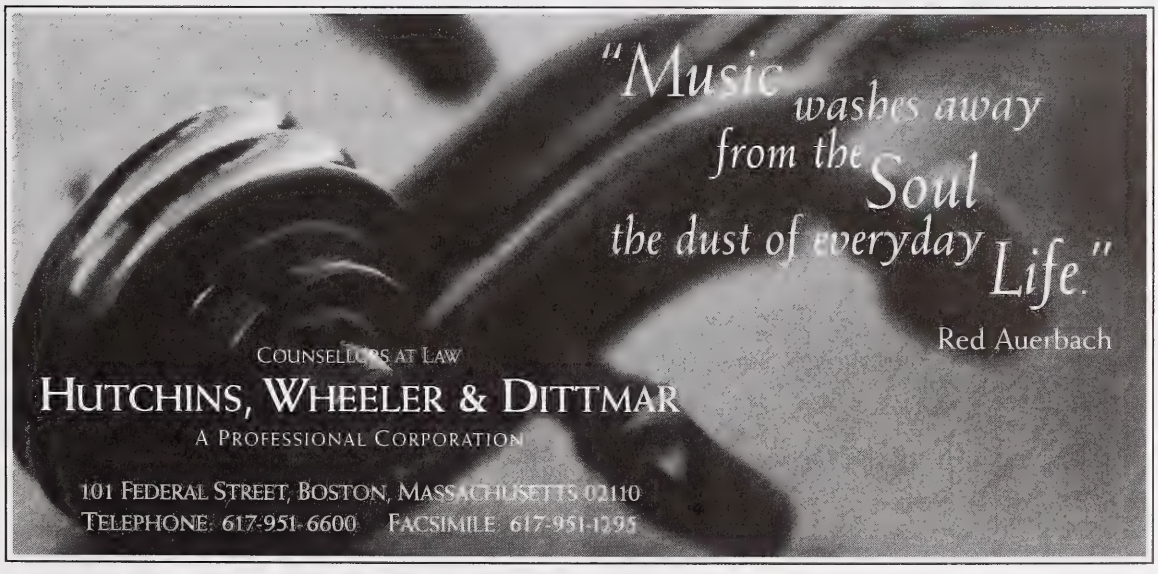
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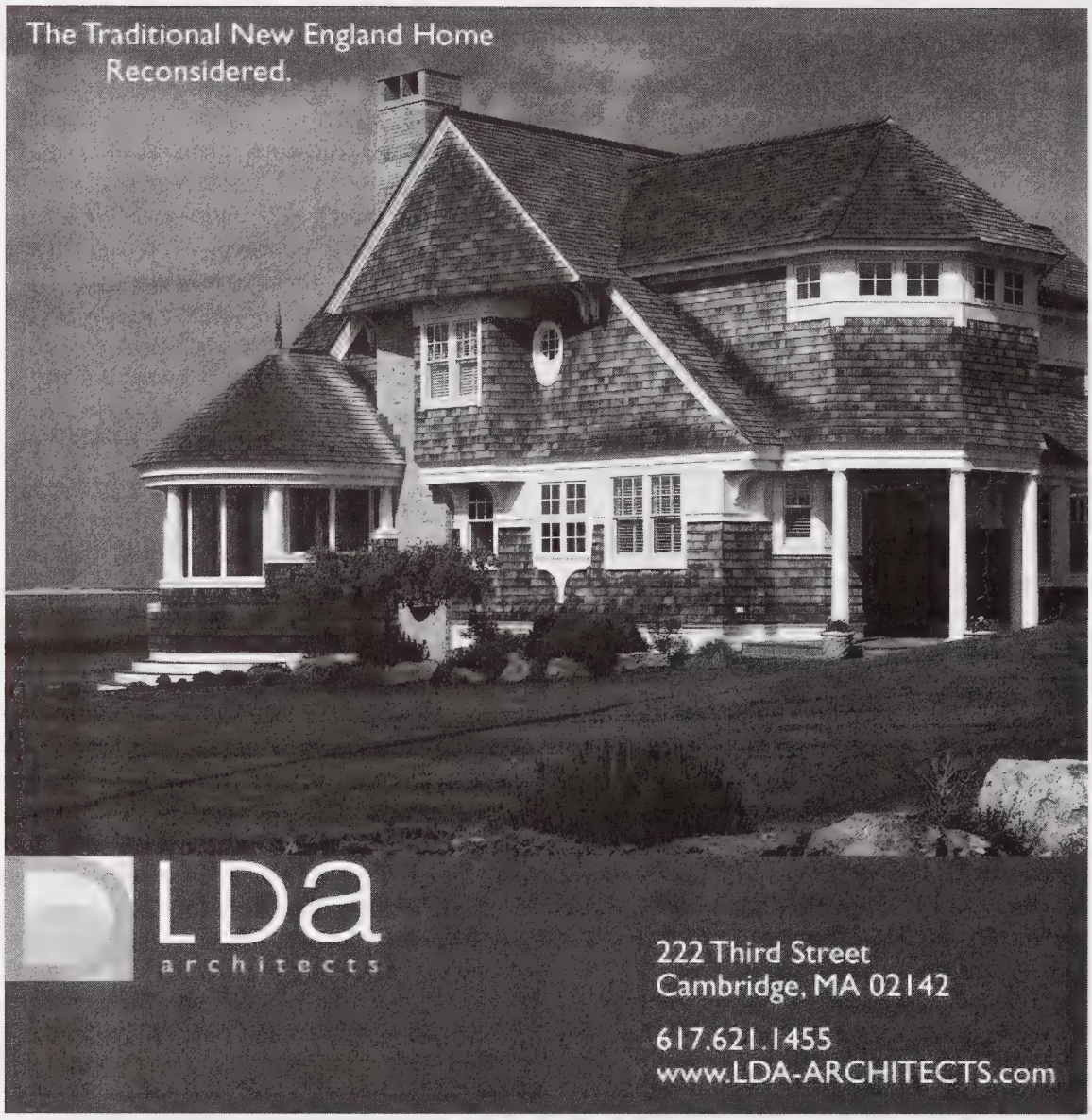
A little paperback monograph, *George Benjamin*, including excerpts from an interview, a survey of important works, and works list with program notes, was published in French in 1996 as one of IRCAM's volumes on composers associated with that institute. The following year Benjamin's publisher, Faber and Faber, printed an English version, which may be hard to find in the United States but remains the best published source of information on the composer. The composer Julian Anderson wrote a more up-to-date article on Benjamin for the revised (2001) New Grove Dictionary of Music and Musicians. *Palimpsest* is too recent to be included in either of these sources, and it hasn't yet been recorded commercially. There are, however, two good collections that include many of Benjamin's larger pieces. One has the composer's *Ringed by the Flat Horizon*, *At First Light*, *Panorama*, and *Antara*; the other has Three Inventions, Octet, *Sudden Time*, and two versions of *Upon Silence* (both discs are on the Nimbus label). Benjamin himself is the conductor for most of the performances.

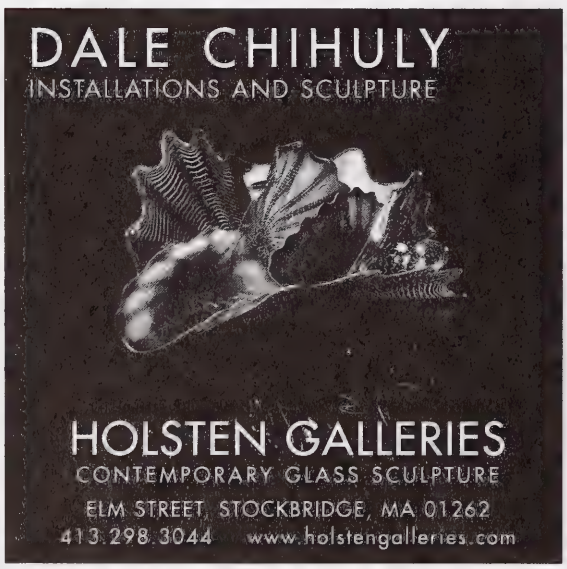
Given the relative obscurity in concert halls of the Symphonies of Wind Instruments, there is a surprising number of recordings of the piece. Stravinsky's own, with the winds of the Northwest German Radio Symphony Orchestra, is first choice among these, but its availability is sporadic except as part of Sony's twenty-two-disc "Stravinsky Edition." Occasionally it can be found when the set is sold piecemeal. Pierre Boulez's recent (2000) recording of Symphonies of Wind Instruments is on a disc with fine readings of Stravinsky's *Symphony of Psalms* and Symphony in Three Movements (Deutsche Grammophon). A version by Stravinsky amanuensis Robert Craft conducting members of the Philharmonia Orchestra is in volume five of Craft's ongoing Stravinsky series (Koch International Classics). Other recordings of interest include Edo de Waart's with the Netherlands Wind Ensemble (in a Philips "Duo" with Colin Davis's recordings of Symphony in C and Symphony in Three Movements, Igor Markevitch's of *Symphony of Psalms*, and other works) and Simon Rattle's with the Nash Ensemble (Chandos, in a "2 for 1" priced set including Symphony in C, Symphony in Three Movements, and other works).

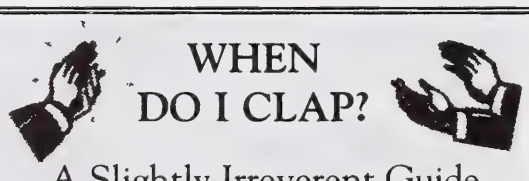
—Robert Kirzinger

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton




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paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Two other recent, readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California; Symphonies of Wind Instruments is treated in Volume II).

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The C major cello concerto is discussed in Volume I, "Haydn: the Early Years: 1732-1765"; Symphony No. 93 is discussed in Volume III, "Haydn in England: 1791-1795" (Indiana University Press). The Haydn entry in the recently revised New Grove Dictionary of Music and Musicians (2001) includes a new article by James Webster and a work-list by Georg Feder. The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was conveniently reprinted as *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Noteworthy recordings of Haydn's Cello Concerto in C include Jacqueline DuPré's with Daniel Barenboim conducting the English Chamber Orchestra (EMI "Great Recordings of the Century"), Yo-Yo Ma's with José-Luis Garcia and the English Chamber Orchestra (Sony Classical), Mstislav Rostropovich's with Benjamin Britten and (again!) the English Chamber Orchestra (London), and Rostropovich's (as both soloist and conductor) with the Academy of St. Martin in the Fields (also EMI "Great Recordings of the Century").

Noteworthy recordings of the Symphony No. 93 include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips), George Szell's with the Cleveland Orchestra (Sony Classical), Eugen Jochum's with the London Philharmonic Orchestra (Deutsche Grammophon, currently unlisted), and (for the historically minded) Guido Cantelli's with the NBC Symphony Orchestra (originally RCA; reissued on compact disc by Testament but hard to find). There are also renditions in the Haydn symphony series recorded by Iván Fischer with the Austro-Hungarian Haydn Orchestra (Nimbus) and Christopher Hogwood with the period-instrument Academy of Ancient Music (L'Oiseau-Lyre).

—Marc Mandel

David Robertson



Named Conductor of the Year by *Musical America* at the start of the new millennium, David Robertson continues to win critical and public acclaim internationally for performances not only of the standard orchestral repertoire, but also of twentieth-century music and a broad operatic repertoire. Since 2000 he has been music director of the Orchestre National de Lyon and artistic director of that city's auditorium, which is home to the orchestra. This marks the first time that a single artist has held both musical posts in Lyon. During the 2001-02 season in Europe, David Robertson makes his debut with the Hamburg NDR and returns to conduct the Royal Concertgebouw Orchestra of Amsterdam and the Orchestra del Maggio Musicale Fiorentino. In the United States he makes his Minnesota Orchestra debut, returns to the Philadelphia Orchestra for two subscription weeks, and conducts the Chicago Symphony Orchestra and the San Francisco Symphony. During the summer of 2002 he returns to the Orchestra del Maggio Musicale Fiorentino and to the Aspen Music Festival. In addition to conducting many of Europe's leading radio orchestras, Mr. Robertson has also conducted the London Symphony Orchestra, BBC Symphony, Hallé Orchestra, Munich's Bayerisches Staatsorchester, the Berlin

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Staatskapelle, La Scala Philharmonic, RAI Orchestra of Turin, the Santa Cecilia Orchestra of Rome, Rotterdam Philharmonic, Orchestre de Paris, and the NHK Symphony in Tokyo. His recent appearances as guest conductor in North America have included the Philadelphia Orchestra, Chicago Symphony, New York Philharmonic, Boston Symphony, Cleveland Orchestra, San Francisco Symphony, and Los Angeles Philharmonic, as well as the symphony orchestras of Saint Louis, Atlanta, and Houston. His wide-ranging operatic engagements encompass more than thirty-five operas and include appearances at the Metropolitan Opera, La Scala, Opéra de Lyon, the Bayerische Staatsoper, the Châtelet in Paris, Hamburg Opera, and San Francisco Opera. Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. From 1985 to 1987 he was resident conductor of the Jerusalem Symphony Orchestra, where he garnered experience in a wide-ranging repertoire including many contemporary works. From 1992 to 2000 he was music director of the Ensemble InterContemporain, of which Pierre Boulez is president. In 1997 Mr. Rob-

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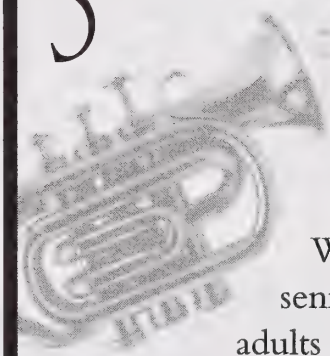
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ertson was named a recipient of the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. An important aspect of Mr. Robertson's career is his close connection to student musicians. Besides leading many outreach programs with the Ensemble InterContemporain and the Orchestre National de Lyon, he has worked with students at the Paris Conservatory, the Juilliard School, Tanglewood, and the Aspen Music Festival. In July 1999 he led the Tanglewood Music Center Orchestra in a performance of Claude Vivier's *Siddartha* during that summer's Festival of Contemporary Music. He made his Boston Symphony Orchestra debut at Symphony Hall in March 2001 and most recently led the orchestra at Tanglewood that August.

Steven Isserlis



Cellist Steven Isserlis's grandfather was the Russian pianist and composer Julius Isserlis, and his family tree has connections with Mendelssohn and Karl Marx. Mr. Isserlis has been praised not just for his performances, but for his diverse repertoire and his passion for finding neglected works. He works frequently with such colleagues as Joshua Bell, Pamela Frank, Stephen Hough, Olli Mustonen, Stephen Kovacevich, and Tabea Zimmermann. In 1998 he was awarded a CBE in recognition of his services to music. Mr. Isserlis is an honorary member of the Royal Academy of Music, and in 1993 received both the Piatigorsky Award and the Royal Philharmonic Society Award. In the year 2000 he received the Schumann Prize of the City of Zwickau (Schumann's birthplace), previous recipients having included Gilels, Masur, Richter, and Fischer-Dieskau. Mr. Isserlis's busy concert schedule includes invitations from the greatest orchestras, among them the London Symphony Orchestra, Berlin Philharmonic, the Philharmonia, and the Los Angeles Philharmonic, working with such conductors as Vladimir Ashkenazy, Michael Tilson Thomas, Christoph Eschenbach, Roger Norrington, John Eliot Gardiner, and Sir Colin Davis. Engagements this season include performances with the Philharmonia, Camerata Salzburg, and London Symphony orchestras and a tour to Japan and the Far East with the Czech Philharmonic. Mr. Isserlis's interest in period performance is reflected in his appearances with the Orchestre Révolutionnaire et Romantique, La Stagione Frankfurt, and the Orchestra of the Age of Enlightenment, as well as in recitals with Melvyn Tan and Maggie Cole. As an educator, he is artistic director of the international master class and chamber music forum IMS Prussia Cove. His children's history of great composers, *Why Beethoven Threw the Stew*, was published by Faber & Faber in October 2001. He has devised concert series including a Brahms chamber music cycle for the Salzburg Festival in 2000, a festival with the London Philharmonic at London's South Bank Centre, and chamber concerts in Berlin and Vienna in 2001. He appears regularly at London's Wigmore Hall, where in January 2002 he presented a series of programs centering on the Russian composer Taneyev. Recent recordings for BMG include an album of short pieces entitled "Cello World," including several of his own arrangements that have recently been published by Faber Music. Other recent releases include a disc of Brahms and Frühling trios recorded with clarinetist Michael Collins and pianist Stephen Hough, and Saint-Säens's Cello Concerto No. 2 with Christoph Eschenbach conducting the Norddeutscher Rundfunk. His recording of Strauss's *Don Quixote* with Lorin Maazel leading the Bayerischer Rundfunk was released in spring 2001. Steven Isserlis plays the Feuermann Stradivarius of 1730, kindly loaned to him by the Nippon Music Foundation of Japan. This week's concerts bring Mr. Isserlis's subscription series debut. He has appeared with the Boston Symphony Orchestra twice previously at Tanglewood under Christoph Eschenbach's direction: in August 1990 as soloist in Tchaikovsky's *Rococo* Variations, and in August 1996 in Beethoven's Triple Concerto with violinist Pamela Frank and pianist Olli Mustonen.



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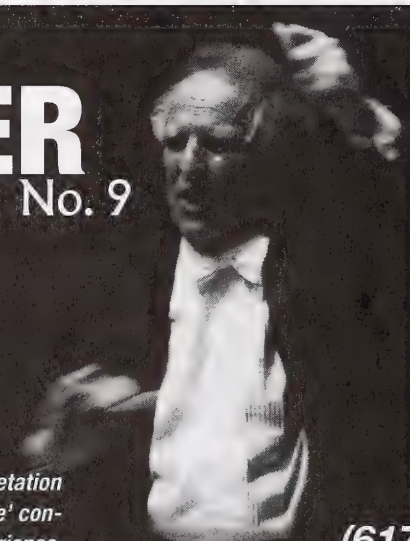
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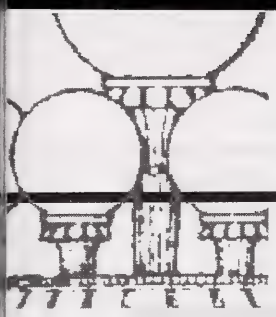
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help fund special projects, concert programs, new music for the Boston Pops, the BSO archives, and help bridge the gap between ticket revenue and the cost of presenting a full BSO season. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO between September 1, 2000, and August 31, 2001.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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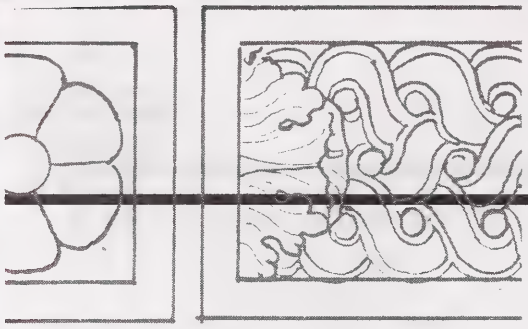
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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000, and August 31, 2001.

For more information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.

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For more information, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279.



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The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



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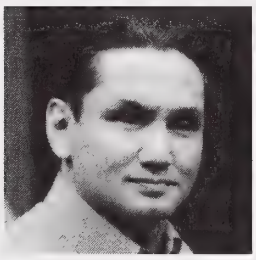
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NEXT PROGRAM. . .

Thursday, February 21, at 8
Friday, February 22, at 8
Saturday, February 23, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

JAMES LEVINE conducting

DVOŘÁK — *Carnival* Overture, Opus 92

LIGETI — *Ramifications* (1969), for string orchestra

MOZART — Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

INTERMISSION

WUORINEN — *Grand Bamboula* (1971), for string orchestra

SCHUMANN — Symphony No. 2 in C, Opus 61

Sostenuto assai – Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Andante espressivo
Allegro molto vivace

For his first BSO program since the announcement that he will succeed Seiji Ozawa as music director, James Levine draws on a large range of repertoire from the Classical, Romantic, and modern eras, including Czech composer Antonín Dvořák's "incredibly merry" (to quote Brahms) *Carnival* Overture; Mozart's final symphony, the *Jupiter*, a pinnacle of Classical symphonic form and the longest symphony written to that time; Robert Schumann's emotionally turbulent but ultimately triumphant Symphony No. 2, composed while he was struggling with bouts of depression; and two relatively recent works, both for string orchestra, by uniquely innovative composers who differ markedly from each other in style and language—the Hungarian-born composer György Ligeti and the American composer Charles Wuorinen.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—February 21, 8-10:25
Friday Evening—February 22, 8-10:25
Saturday 'B'—February 23, 8-10:25

JAMES LEVINE conducting

DVOŘÁK	*Carnival* Overture
LIGETI	*Ramifications* (1969) for string orchestra
MOZART	Symphony No. 41, *Jupiter*
WUORINEN	*Grand Bamboula* (1971) for string orchestra
SCHUMANN	Symphony No. 2

Thursday, February 28, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—February 28, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'A'—March 2, 8-9:55
Tuesday 'C'—March 5, 8-9:55

INGO METZMACHER conducting
JEAN-EFFLAM BAVOUZET, piano

STRAVINSKY	*Orpheus*
MESSIAEN	*Réveil des oiseaux*
BEETHOVEN	Symphony No. 2

Thursday 'D'—March 7, 8-9:55
Friday 'B'—March 8, 1:30-3:25
Saturday 'B'—March 9, 8-9:55
Tuesday 'B'—March 12, 8-9:55

HANS GRAF conducting
MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

COLGRASS	*Crossworlds*, for flute, piano, and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

Thursday, March 21, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—March 21, 8-9:55
Friday Evening—March 22, 8-9:55
Saturday 'B'—March 23, 8-9:55
Tuesday 'B'—March 26, 8-9:55

ANDRÉ PREVIN conducting
GIL SHAHAM, violin

VAUGHAN WILLIAMS	Symphony No. 5
BEETHOVEN	Violin Concerto

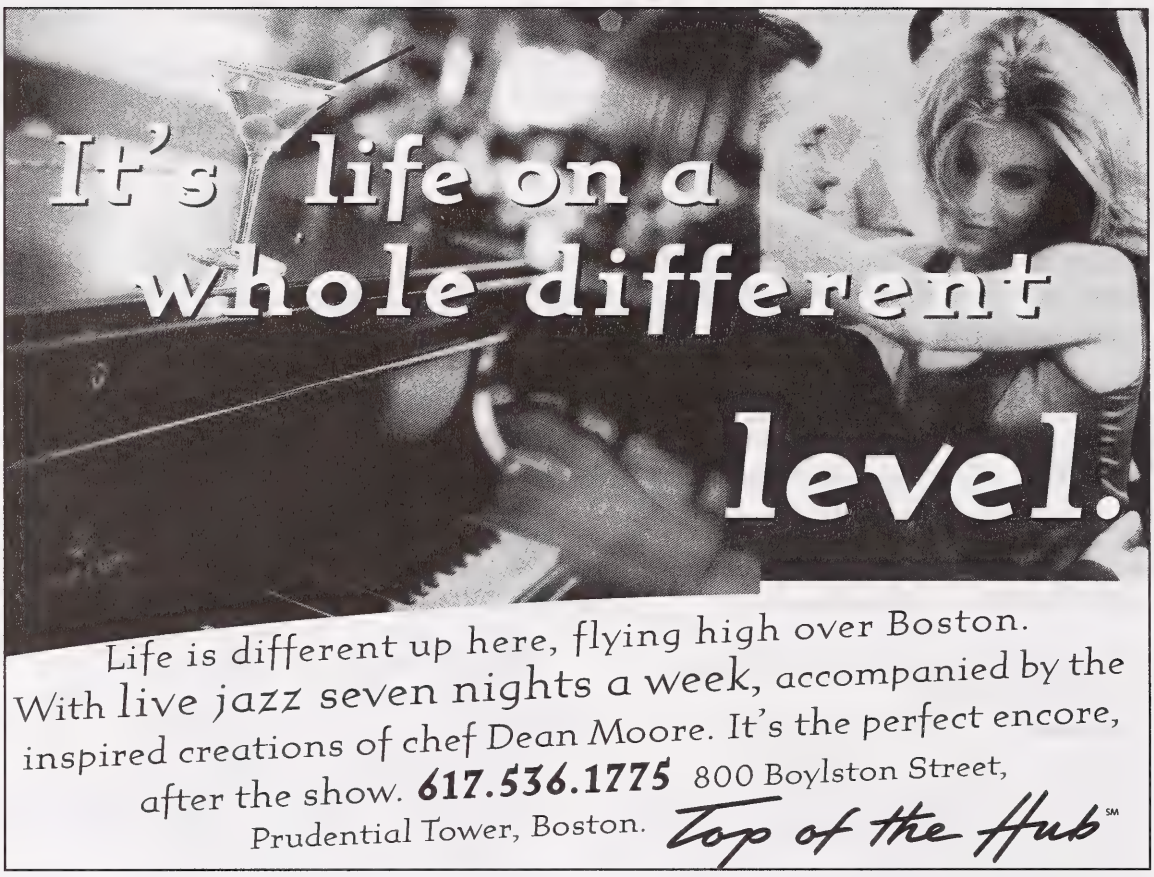
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LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

Programs and artists subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

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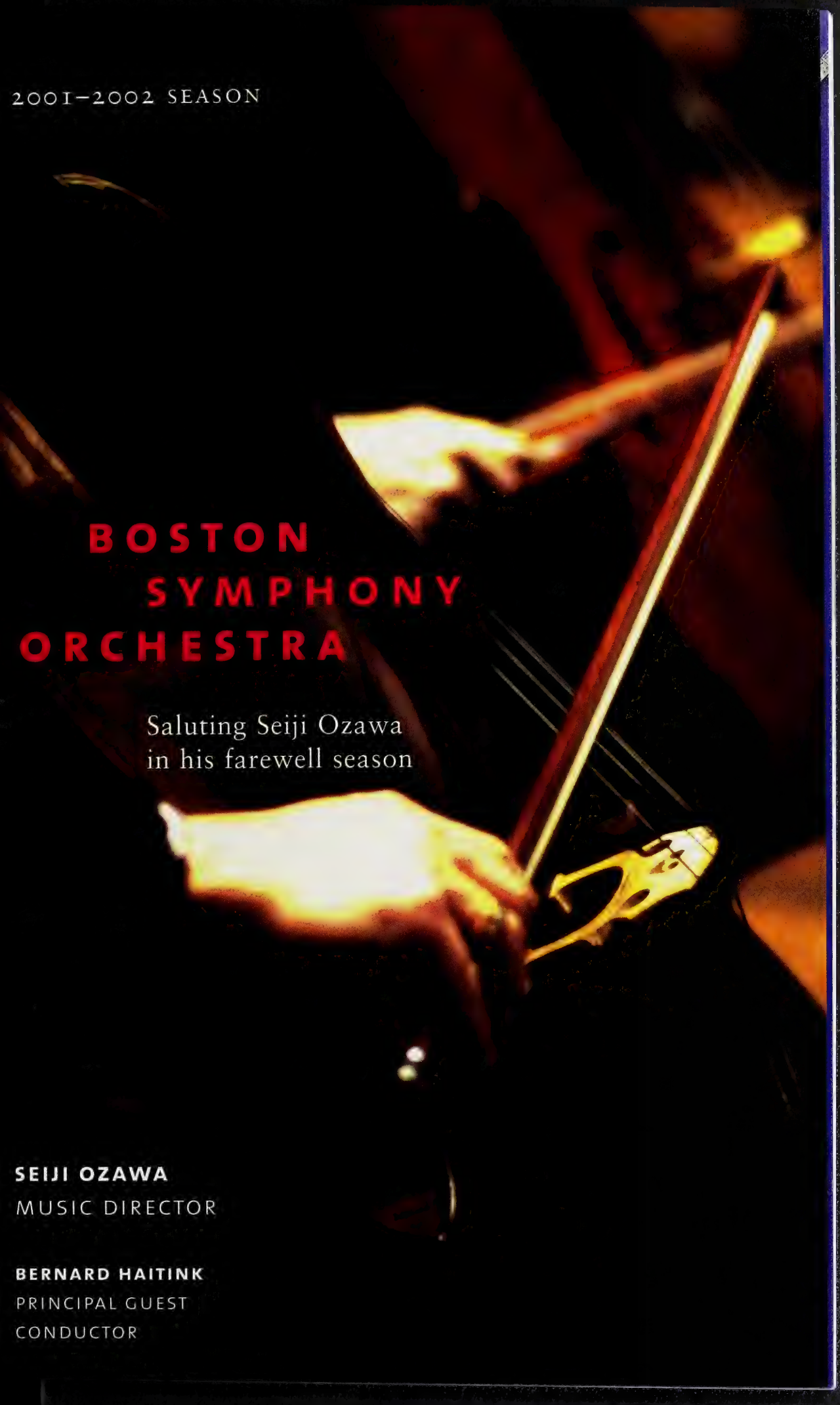
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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Project STEP 20th Anniversary Benefit Concert to Feature Keith Lockhart and Lucia Lin in Recital

On Friday, March 1, 2002, Project STEP will hold a major benefit concert featuring a rare duo performance by Boston Pops Conductor Keith Lockhart and BSO violinist Lucia Lin. This event, to take place at the John F. Kennedy Library and Museum, will celebrate twenty years of Project STEP's programs to provide music instruction for talented young people of color in eastern Massachusetts. This special concert will feature performances by Mr. Lockhart and Ms. Lin, and by students from Project STEP. All proceeds will benefit the Project STEP endowment, ensuring the future of Project STEP's intensive program of instrumental lessons, classroom instruction, and performance opportunities—all designed to encourage gifted students of color to pursue careers in music. The evening will include a pre-concert reception at 6:15, the concert at 7:15, and a post-concert reception at 8. For tickets and information, please call Project STEP at (617) 267-5777.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Dvořák, Ligeti, Mozart, Wuorinen, and Schumann. As the season continues, BSO Publications Associate Robert Kirzinger discusses Stravinsky, Messiaen, and Beethoven (February 28-March 5) and John Daverio of Boston University discusses the new BSO commission by Michael Colgrass and music of Schubert (March 7-12).

BSO Members on Compact Disc

A number of Boston Symphony members can be heard on newly released compact discs.

BSO principal trombone Ronald Barron has released two new discs in the Boston Brass Series. "Le Trombone Français II," with pianist Fred Wanger, features music of Serge Baudo, Henri Tomasi, Samuel-Alexandre Rousseau, Henri Dutilleux, Jacques Casterede, Frank Martin, Eugene Bozza,

and Pierre Gabaye. "American Showcase," with Mr. Wanger and also with the Harvard University Wind Ensemble, includes music of Frank Ticheli, John LaMontaine, Thom Ritter George, Eric Ewazen, and Tommy Dorsey.

BSO cellist Luis Leguía, with pianist Carmen Rodriguez-Peralta, has released a disc entitled "Classic Composers of South America, Mexico, and the Caribbean" on the Luis & Clark label. The disc includes music of Ginastera, Villa-Lobos, Guarnieri, Casals, Chavez, and other composers, plus Mr. Leguía's own transcriptions for cello and piano of music drawn from Peruvian folklore. Mr. Leguía performs on the Luis & Clark carbon fiber cello built and developed by Mr. Leguía himself, and heard here on disc for the first time. The disc is available at www.luisandclark.com as well as at local record stores.

BSO cellist Jonathan Miller has released "Beethoven Sonatas for Cello and Piano, volume 1," with pianist Randall Hodgkinson. Recorded at Seiji Ozawa Hall at Tanglewood, this release on the Centaur label includes Beethoven's cello sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C.

BSO principal trumpet Charles Schlueter has released an album entitled "Virtuoso Trumpet" on Kleos Classics. Joining him on this album of music by Honegger, Enesco, Yves Chardon, Poulenc, Saint-Saëns, and Tomás Svoboda are his BSO colleagues James Sommerville, horn, Ronald Barron, trombone, Joel Moerschel, cello, Lawrence Wolfe, double bass, and the Hawthorne String Quartet.

BSO bass trombone Douglas Yeo's recent disc, "Honour and Glory," features the New England Brass Band, of which he is music director, in "brass band music in the British style," including, among other things, the title track by Hubert Bath, Hubert Parry's *Jerusalem*, Gordon Langford's arrangement of *The British Grenadiers*, Henry Geehl's suite *In Tudor Days*, Ralph Vaughan Williams's *Henry the Fifth*, and Samuel Cope's *Patriotic March*.

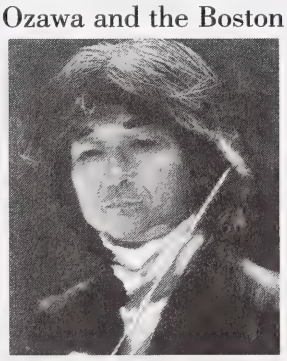
All of these discs, as well as many more featuring other members of the Boston Symphony Orchestra, are available at the Symphony Shop.

BSO Members in Concert

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, continues its 2001-02 season on Sunday, February 24, at 3 p.m. at the Founder's Theatre in Lenox with a program of music by Honegger, Hindemith, Enesco, Saint-Saëns, and Weigl featuring BSO principal trumpet Charles Schlueter with pianist Deborah Emery, BSO assistant principal bass Lawrence Wolfe, and the Hawthorne

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

String Quartet. Tickets are $20 ($15 students and seniors). For more information call 1-866-266-2746.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, Music Director, continues its 30th-anniversary season on Sunday, February 24, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University in Boston. The program features mezzo-soprano Mary Westbrook-Geha in Rodney Lister's *Some Where to Get To* on poetry of W.H. Auden, plus music of Lior Navok, Marcus Macauley, and Jacob Druckman. Tickets are $20 ($7 students and seniors; free for MIT and Suffolk University students). For more information, call (617) 325-5200 or visit www.collagenewmusic.org.

BSO English hornist/oboist Robert Sheena will give a concert to benefit the Lexington Waldorf School, where music is an active and integral part of the curriculum, on Friday, March 8, at 7:30 p.m. at the Follen Church on Massachusetts Ave. in Lexington. The program will include music by Ibert, Schumann, Debussy, Vaughan Williams, Britten, and Mozart, with a reception and silent auction to follow the concert. For tickets, please call (781) 860-5208, ext. 565. For more information call (781) 863-1062.

BSO cellist Andrew Pearce is soloist in Haydn's Cello Concerto No. 1 in C with the Boston Classical Orchestra conducted by Steven Lipsitt on Friday, March 8, at 8 p.m. and on Sunday, March 10, at 3 p.m. at Faneuil Hall, part of a program also including Mozart's Symphony No. 38, *Prague*, and Mendelssohn's Symphony No. 1. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorchestra.org.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.



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Looking Ahead...

In the coming weeks, the young German conductor Ingo Metzmacher and versatile veteran Hans Graf lead the BSO at Symphony Hall. Tickets for these concerts are on sale now (see page 69).

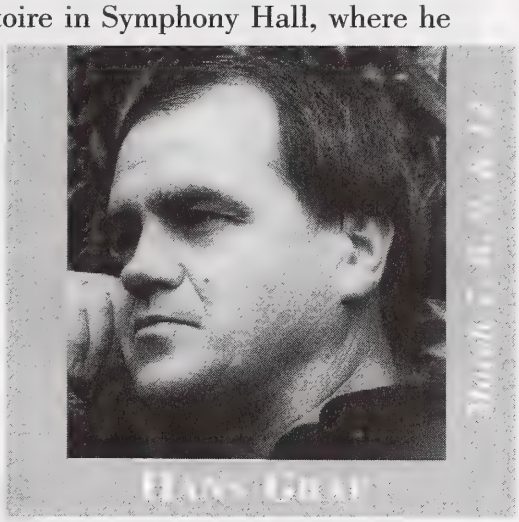
Following his acclaimed debut with the BSO last March, **Ingo Metzmacher** returns February 28/March 1-2-5 to lead an intriguing program made up of Stravinsky's *Orpheus*, Beethoven's Symphony No. 2, and Messiaen's *Réveil des oiseaux* for piano and orchestra, with soloist Jean-Efflam Bavouzet.



Ingo Metzmacher

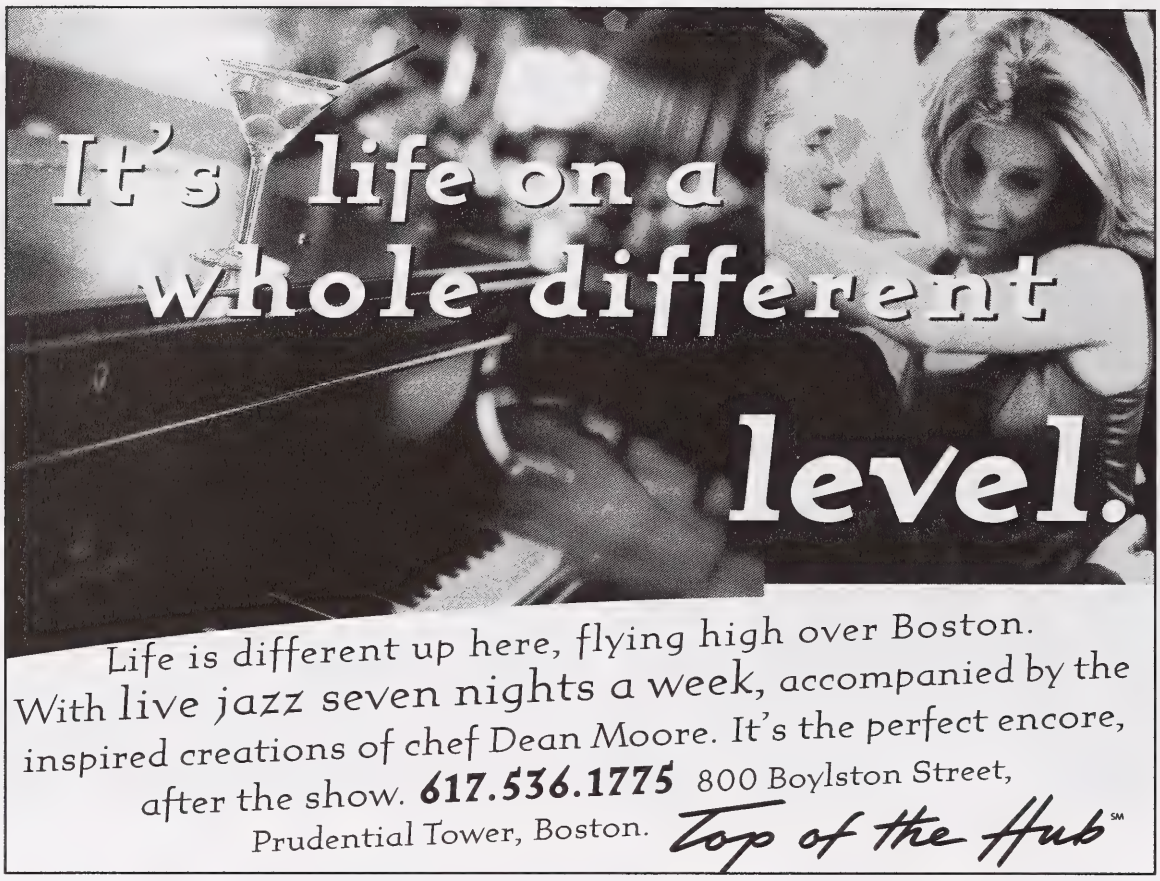
Considered a major talent among young German conductors, Ingo Metzmacher was born in Hannover; his father was a well-known professor of cello. As a rehearsal assistant at the Frankfurt Opera, he was invited to conduct two performances of Mozart's *Marriage of Figaro* and so made his podium debut. As he recalls, "They threw me in at the deep end!" His big break came in 1988, when he was 30, substituting at short notice for Christoph von Dohnányi to lead the revival in Brussels of a virtually unknown opera. Mr. Metzmacher is now General Music Director of the City of Hamburg, where he leads the Hamburg Opera and Philharmonic Orchestra. He made his debut at the BBC Proms in 2000 with the UK premiere of Henze's Ninth Symphony, which he has recorded with the Berlin Philharmonic. His 2001-02 season includes debuts with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, and London Symphony.

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of *Crossworlds*, a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



Hans Graf

The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.



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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

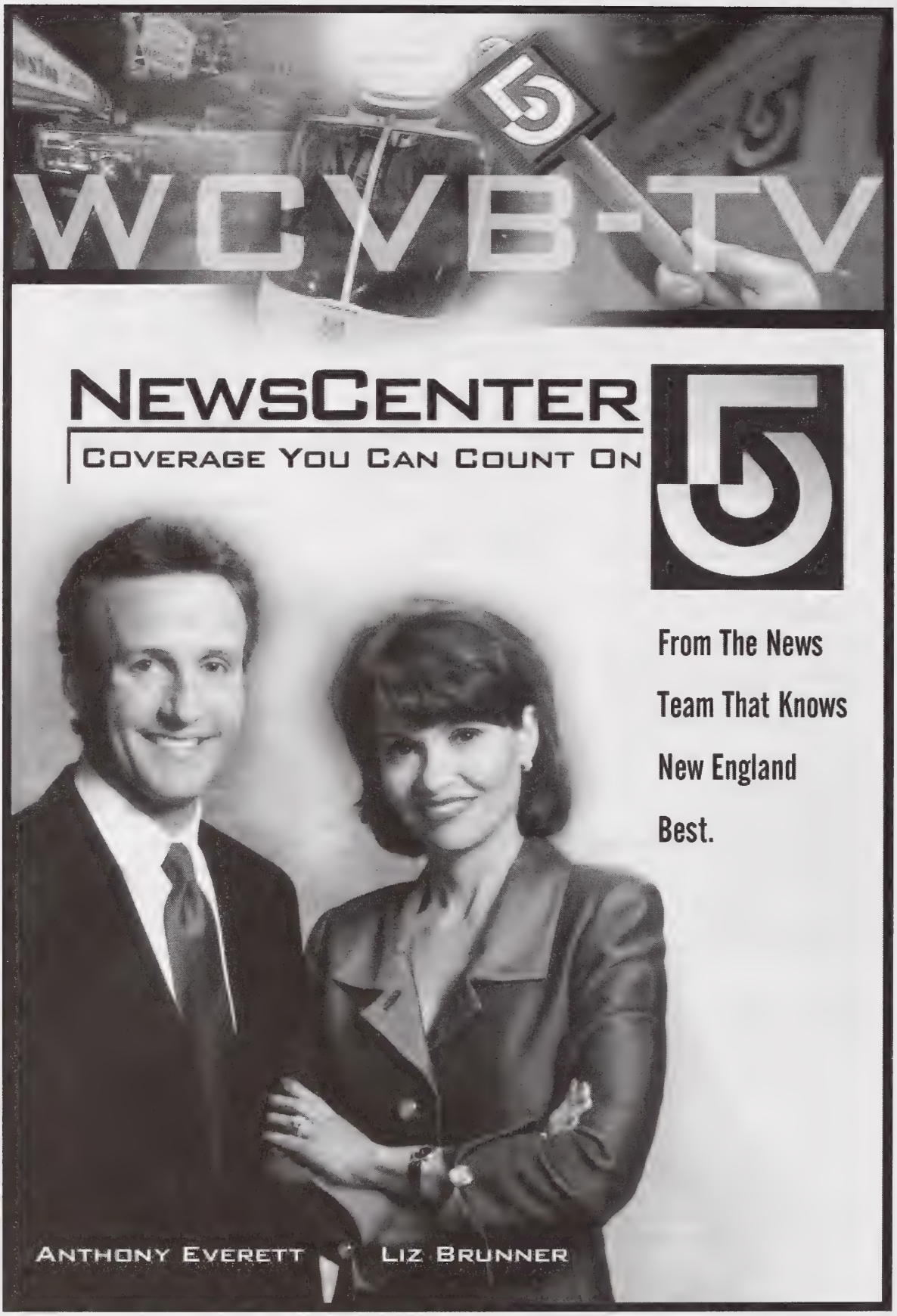
Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell


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Casts of Character: The Symphony Statues

by Caroline Smedvig Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 15), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The



Tsomides
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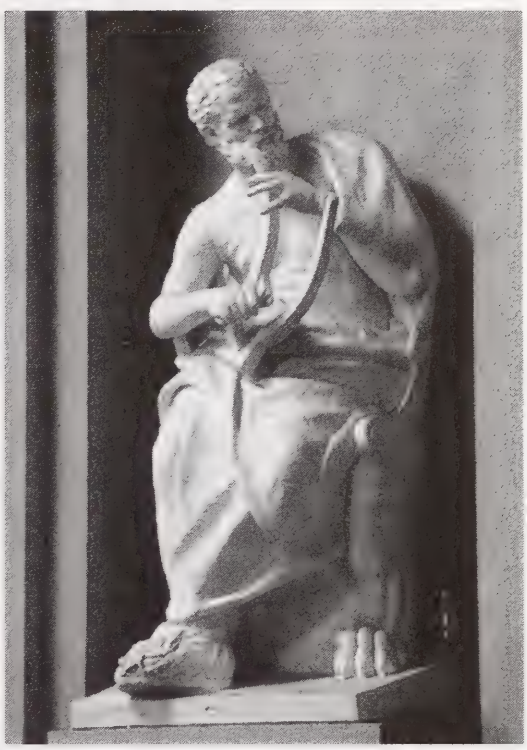
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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

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Thursday, February 21, at 8
Friday, February 22, at 8
Saturday, February 23, at 8

JAMES LEVINE conducting

Please note that the program order for these concerts has been changed, so that Charles Wuorinen's *Grand Bamboula* will be performed in the first half of the concert and György Ligeti's *Ramifications* in the second. The revised program order is therefore as follows:

DVOŘÁK — *Carnival* Overture, Opus 92

WUORINEN — *Grand Bamboula* (1971), for string orchestra

MOZART — Symphony No. 41 in C, K.551, *Jupiter*
- Allegro vivace
- Andante cantabile
- Menuetto: Allegretto
- Molto Allegro

INTERMISSION

LIGETI — *Ramifications* (1969), for string orchestra

SCHUMANN — Symphony No. 2 in C, Opus 61
- Sostenuto assai – Allegro ma non troppo
- Scherzo: Allegro vivace; Trio I; Trio II
- Andante espressivo
- Allegro molto vivace

These concerts will end about 10:25.

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DVOŘÁK — *Carnival* Overture, Opus 92

LIGETI — *Ramifications* (1969), for string orchestra

MOZART — Symphony No. 41 in C, K.551, *Jupiter*
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

INTERMISSION

WUORINEN — *Grand Bamboula* (1971), for string orchestra

SCHUMANN — Symphony No. 2 in C, Opus 61
Sostenuto assai – Allegro ma non troppo
Scherzo: Allegro vivace; Trio I; Trio II
Andante espressivo
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Antonín Dvořák
Carnival Overture, Opus 93



Antonín Leopold Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Carnival *Overture between July 28 and September 12, 1891, as the second of three overtures conceived originally as an orchestral triptych entitled "Nature, Life, and Love," but ultimately published under the separate titles "In Nature's Realm," "Carnival," and "Othello." Dvořák gave the first performance of all three overtures (as the originally intended triptych) on April 28, 1892, with the expanded orchestra of the National Theatre in the Rudolfinum in Prague, subsequently leading the American premiere of the triptych on October 21 that year, in Carnegie Hall. Emil Paur led the first Boston Symphony performances of* Carnival *in January 1895, later BSO performances being given by Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Kazuyoshi Akiyama, Carl St. Clair (the most recent subscription performances, in October/November 1987), and Seiji Ozawa (on July 18, 1993, the BSO's most recent Tanglewood performance, followed by tour performances that December in Madrid and Prague). The BSO's most recent performance, also under Ozawa, closed the orchestra's Opening Night concert of the 1996-97 season, though a Tanglewood performance was given more recently by Wolfgang Sawallisch and the Philadelphia Orchestra on August 21, 1999. The overture is scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, tambourine, triangle, harp, and strings.*

International success came late to Dvořák. After early musical training from a local schoolmaster, he began his formal musical education in 1859 at the Prague Organ School, having also spent some time as an assistant to his butcher-innkeeper father. He played viola in a Prague concert band, and then in the orchestra of the Czech Provisional Theatre, supplementing his income by working as an organist and giving private lessons. Dvořák was principal violist at the Provisional Theatre when Richard Wagner led a concert of his own music there on February 8, 1863; from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. In 1877 Dvořák was championed by Johannes Brahms, who several years earlier had been on the judicial panel that awarded him an Austrian State Stipend for "young, poor, and talented musicians in the Austrian half of the [Hapsburg] Empire"; now Brahms encouraged his publisher Simrock to print some of the younger composer's music, thereby bringing Dvořák to the attention of other German publishers. With his Opus 46 Slavonic Dances, Dvořák's popularity in Germany and England was secured, and a series of visits to England (where he led the premiere of his Seventh Symphony in London in April 1885, in a concert of the Royal Philharmonic Society) solidified his reputation there as one of the greatest composers of his time. Continued success followed at home and abroad, including an extended period in America to head the National Conservatory of Music in New York while on leave from his post as Professor of Composition, Instrumentation, and Musical Form in Prague. It was in New York that his final symphony, *From the New World*, had its premiere on December 16, 1893, and where, during his final year at the National Conservatory (1894-95), he composed his B minor Cello Concerto and began his last work for chamber ensemble, the string quartet in A-flat. From 1901 until his death he was the director of the Prague Conservatory.

At Symphony concerts we know Dvořák mainly as the composer of symphonies, the

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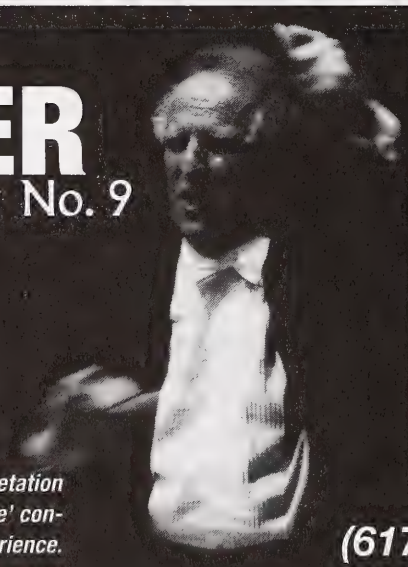
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Cello Concerto, and perhaps the Violin Concerto. But there are overtures, too, including three conceived as a triptych (*Nature, Life, and Love*) and slated for publication as his Opus 91; Dvořák composed these one after another between the end of March 1891 and January 1892, when he was fifty. (*Carnival* was to have been Opus 91, No. 2, set between the two we know now as *In Nature's Realm* and *Othello*.) There are also four symphonic poems from 1896, based mainly on stories from Czech folklore (Simon Rattle led the BSO in one of these, *The Golden Spinning Wheel*, three years ago), and another from 1897, after which Dvořák chose to focus his attention on opera; there are three of these from his final years, the "fairy tale opera" *Rusalka* being the best-known. In that late series of symphonic poems, Dvořák's intent was to depict in musical terms the specific characters and events of the tales that inspired him. In his previous orchestral program music—notably the *Nature, Life, and Love* triptych—his aim was a more general depiction through music of atmosphere and mood, allowing him, as he commented to a friend, to be "a poet as well as a musician."

Dvořák led the first performance of the triptych on April 28, 1892, the night before he left for America; on that occasion the program listed the works as *Nature*, *Life (Czech carnival)*, and *Love (Othello)*. With Dvořák out of the country, it was Brahms who ultimately corrected the proofs for the three overtures, which were published by Simrock in March 1894 as Dvořák's opus numbers 91 (*In Nature's Realm*), 92 (*Carnival*), and 93 (*Othello*), the composer by then having decided that each of the three—in F major, A major, and F-sharp minor, respectively—should be viewed as "a self-contained whole."

In his biography of Dvořák, Otakar Šourek writes that, to judge from the composer's own notations in the scores and also from contemporary statements

> Dvořák wished in this cycle to draw in overture-form musical pictures of three of the most powerful impressions to which the human soul is subjected: the impression of the solitary, wrapped about by the exalted stillness of the summer night; the impression of a man seized into the joyous vortex of life, and finally the feeling of a man in the power of a violent love poisoned by jealousy. In more concise terms: to present nature itself, free acceptance of it, and distortion of it.

With this in mind, the composer unified the three overtures musically through use of a motto "nature theme" that appears originally as the principal idea of *In Nature's Realm*, recurs occasionally in *Carnival*, and returns, darkened or distorted, in *Othello*. Beyond that, suffice to say that *Carnival* is marked by exuberance, high spirits, tenderness, occasional shadows, and that airiness of musical texture so uniquely Dvořák's, with, midway through the sonata-form structure, a pastoral, open-air interlude (including a reference in the clarinet to the "nature theme") that bears striking witness to the composer's love of nature and his native land.

—Marc Mandel

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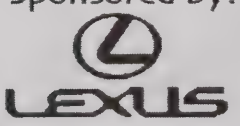
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György Ligeti
Ramifications for string orchestra



György Sándor Ligeti was born in Dicsöszentmárton (now Tîrnăveni), Transylvania, Romania, on May 28, 1923, and later moved to Budapest for study. He fled Hungary in 1956 and has since lived primarily in Hamburg, Germany. Ligeti wrote Ramifications *in 1969 to fulfill a commission linked to a Koussevitzky Foundation grant. The score is dedicated to the memory of Serge and Natalie Koussevitzky. Michael Gielen conducted the Radio Symphony Orchestra Berlin in the first performance of the string orchestra version on April 23, 1969, in Berlin. The premiere of the version for twelve solo strings was given by the Saarland Radio Chamber Orchestra, Antonio Janigro conducting, in Saarbrücken, West Germany, on October 10, 1969. These are the first Boston Symphony Orchestra performances of* Ramifications, *which will be heard in at these concerts in the version for full string orchestra. The strings are divided into two ensembles, one of which is tuned about a quarter-tone higher than usual. The duration of* Ramifications *is about nine minutes.*

György Ligeti's family was musical, but his violin-playing father, a banker and economist by trade, strongly discouraged music as a career. By the time György Ligeti finished school, in 1940, war had broken out, Hitler's Reich controlled Hungary, and Jews were virtually prohibited from attending the university. Ligeti was able, however, to enroll at the conservatory in Cluj, where he studied with the noted Hungarian composer Ferenc Farkas while unofficially attending science courses at the university. Perhaps in tandem with psychological stress due to the war, Ligeti's difficult schedule led to nervous exhaustion. He traveled to Budapest for treatment and remained there for further musical study with Pál Kádosa.

In 1944, however, Ligeti, along with many other Jews, was pressed into forced labor and found himself in a variety of dangerous settings over the next months, including working in a munitions dump behind the front lines of the Russian advance. In October 1944 he escaped, was briefly detained by the Russians, and finally made his way on foot back to Transylvania as the war came to a close. His father and brother had been taken to camps, where they died; his mother, a doctor, survived Auschwitz in part because her medical training was valuable. She lived many more years.

When "normal" life resumed in war-ravaged Budapest, Ligeti returned there to enroll at the Franz Liszt Academy, where he worked with Sándor Veress and came into contact with Kodály, who got him a position as a theory instructor. (Bartók died in New York in 1945 before he could fulfill Hungary's hopes of his return.) He also met the composer and pianist György Kurtág, who became a lifelong friend. As the 1940s continued, however, the increasing political and military presence of the Soviets became as oppressive in its way as the war had been. Ligeti himself was initially sympathetic to communism, which (in theory) represented a utopian ideal hostile to fascism and anti-Semitism. As Soviet control became more pervasive, however, the differences between the previous occupation and the present one became less clear. Ligeti's style changed from willing compliance with social realist strictures to a more abstract, progressive approach, virtually guaranteeing that his music would not be performed. Two significant pieces from this period are his String Quartet No. 1 (1954) and the solo piano work *Musica ricercata* (1951-53). When Ligeti transcribed six (of eleven) pieces from the latter work to create the Six Bagatelles for wind quintet, one of these was omitted at the first performance in 1956 as being too chromatic and dissonant. After Stalin's death in 1953, communica-

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tion with Western Europe was easier for a time, and there was greater access to music of Stravinsky, Webern, Schoenberg, and the younger generation including Karlheinz Stockhausen, with whom Ligeti began a correspondence.

In October 1956, political upheaval came anew. A people's revolution against Soviet control was forcibly and violently put down by Russian troops, who entered Budapest with tanks in November. Hundreds of thousands of Hungarian citizens made an attempt to flee the country. Ligeti, suffering broken ribs from a fall from a streetcar, was not initially among them, but he and his wife Vera made the attempt that December. Russian troops stationed along the railways made travel dangerous; ultimately the Ligetis had to travel by night, crossing the mined frontier between Hungary and Austria and eventually arriving in Vienna.

Once in the West, Ligeti traveled to Cologne, where he initially stayed at Stockhausen's home, and eagerly studied the latest compositional techniques, including those of electronic music. Ligeti created only a few pieces in the studio (including the now-classic *Artikulation*), but more importantly he took from tape music a new approach to instrumental writing based on superimposition of many layers. In this approach, each member of a large ensemble plays a series of notes in unsynchronized imitation (think of a room abuzz with conversation, or an orchestra warming up on stage). Gradual changes in instrumentation and register result in the dense cloud of sound changing slowly from translucence to opacity, from bright to dark, high to low, or the reverse. The first fruits of this new process were Ligeti's *Apparitions* (1959) and *Atmosphères* (1961), both of which helped establish the composer's reputation as a powerful new alternative to the dominance of serialism.

As a composer Ligeti was not content to rely on the novel technique that won him such acclaim. Attracted to theatrical/experimental pieces by John Cage and Nam June Paik, Ligeti wrote the one-note anti-art piece *Three Bagatelles* for the pianist David



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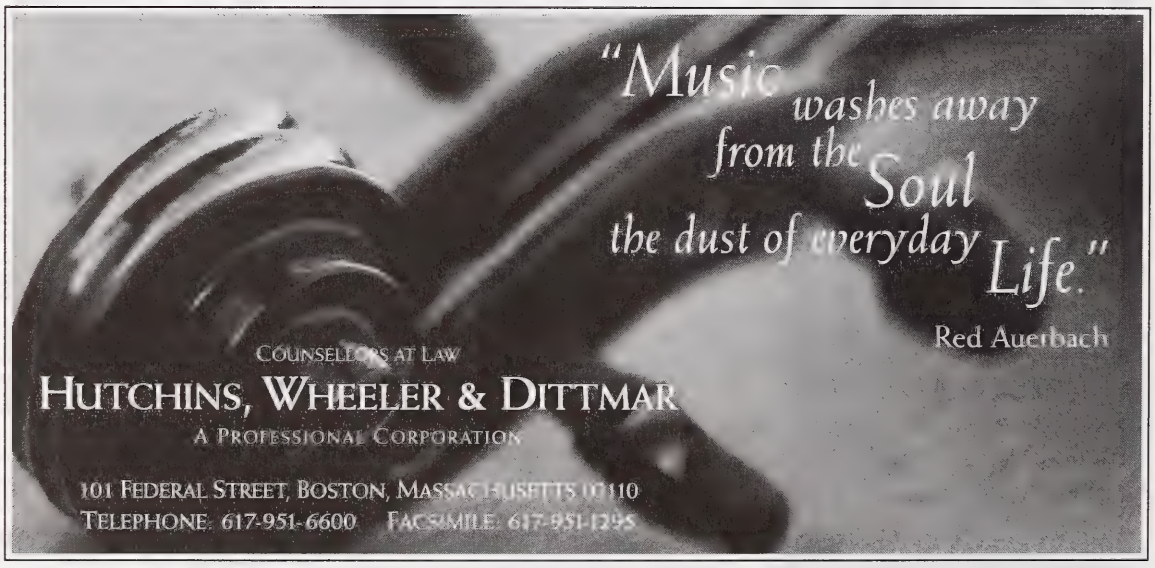
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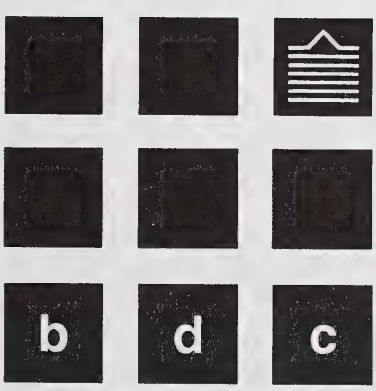
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Ramifications (1969) is one of Ligeti's last pieces to rely almost entirely on textures of varying density, as in *Atmosphères*. A harmonic underpinning gives these textures detail and focus, as well as an extra dimension in which to measure change. Ligeti has also begun to use regular small patterns, audible in themselves, in building up the larger textures of the ensemble. These overlapping patterns were suggested by the metronome piece *Poème symphonique* and used also in *Continuum* for harpsichord. Textures of patterns alternate with sustained pitches, which form occasionally into melody of almost Romantic intent. The aesthetic stance of the piece has about it some of the anti-art sentiment of the early 1960s. In calling for two string ensembles tuned a quarter-tone (or so) apart, Ligeti is aware that the players of one group will unconsciously adjust intonation to come closer to that of the other group. The resulting "spoiling" of the harmonies is part of the conception, an intentional entropy that produces a sound-world of strange familiarity.

—Robert Kirzinger



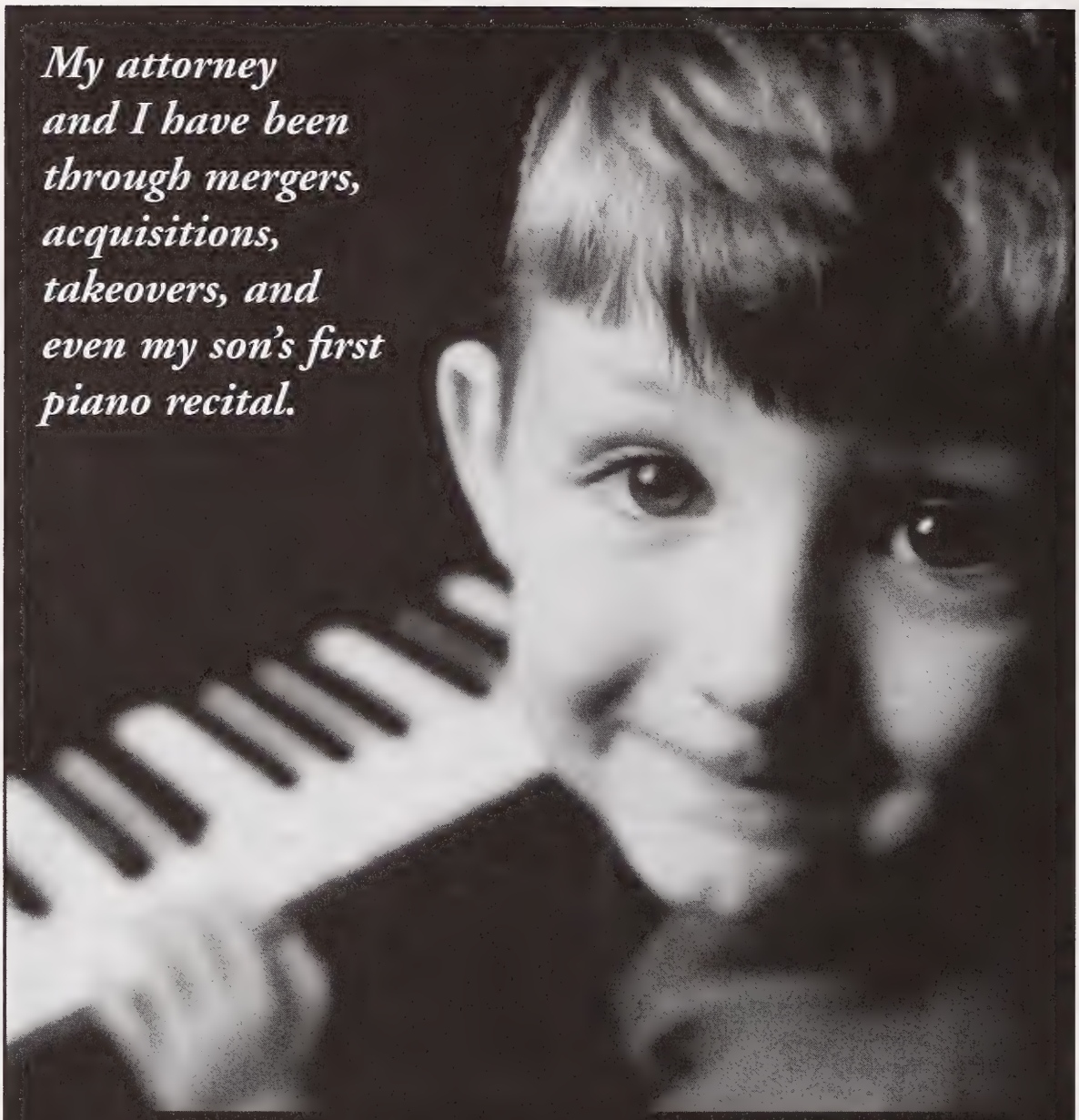
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Wolfgang Amadè Mozart
Symphony No. 41 in C, K.551, *Jupiter*



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his Jupiter *Symphony on August 10, 1788; that summer also saw the completion of his symphonies 39 and 40, all three perhaps for a series of subscription concerts that seem not to have taken place. We know nothing certain about the* Jupiter*'s early performance history. The American premiere was given by Henry Schmidt with the Academy of Music at the Boston Odeon on January 7, 1843. Wilhelm Gericke gave the first Boston Symphony performances in February 1885, subsequent ones being given by Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Jerzy Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, Joseph Silverstein, David Zinman, Neville Marriner, Kurt Masur, Christoph Eschenbach, Seiji Ozawa, Roger Norrington, Hans Graf, Robert Spano, James DePreist (the most recent subscription performances, in January 2000), and David Robertson (the most recent Tanglewood performance, on August 3, 2001). The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."

In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

Not many years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser composers, and certainly not sufficiently to buoy up Mozart's fortunes for long. *Don Giovanni*, first given in Vienna on May 7, 1788, failed to repeat the enormous success it had enjoyed in Prague, and the performance on December 15 of that year was the last one in the capital in the composer's lifetime. By then, Mozart was in catastrophic financial straits. In June 1788, he wrote the first of the agonizing letters in which he entreated his brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence in newspapers or anywhere else that these concerts ever took place: this time, perhaps, the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that.

It seems reasonable to connect Mozart's last three symphonies with the projected

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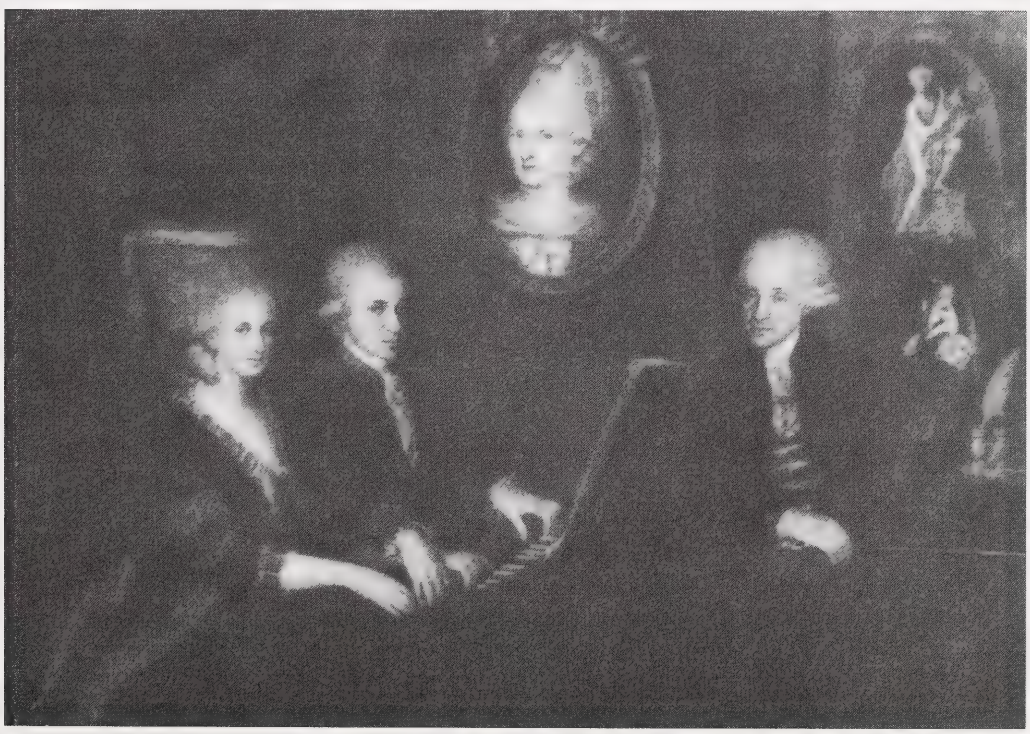
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Casino concerts. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

In terms of Eric Blom's literary comparison, the *Jupiter* is *Iphigenie*: noble, at once subtle and grand, "classical." The fences so recklessly torn down in the G minor *Phèdre* are restored. The opening gestures, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt (that "rattling of dishes at a feast" of which Wagner was wont to complain in eighteenth-century pieces), the opening music reappears, but what was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe.

Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities such as the imitation in the bass of the violin melody or the deft addition to the texture of bassoon and flute, is not so innocent as at first it



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

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seems. One tune in this movement is catchier than the rest, more singable, and for good reason: Mozart is quoting one of his own arias, *Un bacio di mano* ("A Hand-kiss"), K.541, written a couple of months earlier for Francesco Albertarelli, his first Viennese Don Giovanni, to insert in Anfossi's opera *Le gelosie fortunate*.

When he comes to his Andante—the strings are muted now—Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The destiny of the thirty-second-note serpents that the violins append to the first theme when the basses initially take it over is especially wondrous. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an afterthought appended by Mozart on an extra leaf. Haydn, wishing to set an unobtrusive memorial for his beloved friend, alluded to this deeply touching movement in the Adagio of his own Symphony No. 98 in B-flat.

The Minuet, aside from having the proper meter and speed, is not particularly minuet-like. It is fascinating what a wide-ranging category "minuet" is for Mozart. In these last three symphonies alone we have the bandstand high spirits of the one in No. 39, the fiercely serious sense of purpose and drive in the G minor, and here the perfect embodiment of elegance. The *Jupiter* Minuet is wonderful in a quiet way: here is music that constantly blossoms into *richesses* Mozart carefully leads us not to expect. The Trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.

That happens the moment the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearance in the Trio. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the eighteenth-century vocabulary; Mozart himself had used it before on several occasions—in Masses, in the Symphony No. 33 in B-flat, in the great E-flat sonata for piano and violin, K.481—and as he is quick to remind us, it lends itself to contrapuntal elaboration.

The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony. Especially when the development gets going, the expressive intensity generated by that energy is exhilarating, shocking, uplifting all at once.

Six years earlier, Mozart had come to know the music of J.S. Bach. Having begun by transcribing and imitating, Mozart has now achieved a complete and easy integration of Baroque polyphony with the galant language that was his most direct inheritance, which he had learned at the knee of Sebastian Bach's youngest son, Johann Christian. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the classical style.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is due next year.

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Charles Wuorinen
Grand Bamboula for string orchestra



Charles Wuorinen was born in New York City on June 9, 1938, and lives there. He wrote Grand Bamboula *in 1971. The premiere of* Grand Bamboula *was given on September 30, 1972, at the University of Iowa in Iowa City by James Dixon conducting a student orchestra. This is the first performance of* Grand Bamboula *by the Boston Symphony Orchestra, although Stefan Asbury conducted the Tanglewood Music Center Orchestra in two performances of the work on August 10, 2001, during Tanglewood's Festival of Contemporary Music.* Grand Bamboula *is about seven minutes long.*

When Charles Wuorinen won the Pulitzer Prize in 1970 for his electronic work *Time's Encomium*, he was the youngest composer ever to win that award, and the first to do so with a work of electronic music. By that time, Wuorinen was already a well-known name. He had begun composing at a very young age, and at fifteen won the New York Philharmonic's Young Composers Award. He attended Columbia University, where he received bachelor's and master's degrees. While a student he earned an unprecedented four BMI Student Composer Awards and three Bearns prizes for his compositions. He was also recognized as an exceptional pianist and conductor.

In 1962 Wuorinen joined two other composer-performers, flutist Harvey Sollberger and clarinetist Nicolaus Roussakis, in founding the New York-based Group for Contemporary Music. The ensemble was a catalyst for a new kind of instrumental virtuosity that became a standard in the 1960s. The still-active ensemble (albeit with changing personnel) has presented important new music in concert and on recordings for forty years, with particular focus on American music. Works by the members themselves appeared prominently on even the earliest programs. Many of Wuorinen's dramatic, sensationally virtuosic ensemble pieces, beginning with the Chamber Concerto for Cello and Ten Players (1963) and including chamber concertos for oboe and for tuba and the percussion work *Ringing Changes*, were written for and performed by the group. Knowing his players' superior capabilities allowed Wuorinen to push beyond the safe, the conservative, in both technique and philosophy.

The Group for Contemporary Music focused on late twentieth-century music, but also

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incorporated into its programming rarely performed early music, including pieces by the Renaissance composers Machaut, Perotin, and Josquin, and Baroque music by Zelenka and Lully. This practice mirrors Wuorinen's fascination with early music; throughout his career such music has been a valuable source for transcription and recontextualization, as in his *Bearbeitungen über des Glogauer Liederbuch* (1962), on music from the fifteenth century, and the more recent *Machault Mon Chou*. He has tapped into Renaissance literature, as well. His recently composed triptych for the New York City Ballet—*The Mission of Virgil*, *The Great Procession*, and *The River of Light*—was inspired by episodes from Dante's *The Divine Comedy*. When Igor Stravinsky's widow Vera invited Wuorinen to write a piece based on her late husband's final sketches, she perhaps took into account Wuorinen's affinity for the past, which he shared with Stravinsky, as well as noting Wuorinen's accomplishments and the influence of Stravinsky in his work. Another of Wuorinen's interests is modern science and mathematics; he has drawn on the mathematician Benoit Mandelbrot's work in fractal geometry for his pieces *Bamboula Squared* and *Natural Fantasy*.

Wuorinen's career encompasses virtually all aspects of music. In addition to performing as pianist and conductor, he has taught at Columbia (where he was denied tenure even after he won the Pulitzer, which caused an uproar), Princeton, Yale, the University of Iowa, Rutgers, SUNY-Buffalo, and many other universities. He also lectures frequently throughout the country. He was the San Francisco Symphony's composer-in-residence from 1985 to 1989, writing *The Golden Dance*, *Machault Mon Chou*, and *Genesis* for that orchestra. In 1979 he published a textbook, *Simple Composition*. An extraordinarily prolific composer, Wuorinen has written numerous works on commissions from Speculum Musicae, the Cleveland Orchestra, the Da Capo Players, the New York New Music Ensemble, and other groups. His Concerto for Amplified Violin and Orchestra was commissioned for violinist Paul Zukofsky, conductor Michael Tilson Thomas, and the Boston Symphony Orchestra for the Fromm Foundation's twentieth anniversary. That piece



was premiered August 4, 1972, at Tanglewood. In August 2001, Charles Wuorinen was composer-in-residence at Tanglewood's Festival of Contemporary Music. Among recent projects, his opera *Haroun and the Sea of Stories*, with a libretto by the poet James Fenton based on Salmon Rushdie's novel of the same name, is scheduled for its premiere by the New York City Opera for the fall of 2003.

Notable in Charles Wuorinen's music is its breadth of expression. The higher-profile chamber concertos of the 1960s were most remarkable for aggressive, angular energy, a Stravinskian rhythmic exuberance, and a clear knowledge of instrumental timbre and idiom. From the early 1970s Wuorinen expanded his serialist thinking, using hierarchical tendencies inherent in tonal music and achieving a new harmonic transparency along with the rhythmic and gestural vitality present in the earlier works.



Sheila Schultz/Musical America

Wuorinen with his cat "A" in 1970

Grand Bamboula (1972), the first of Wuorinen's (to date) four festive "bamboula" pieces, is a good example of this new approach. The term "bamboula" is borrowed from Louis Moreau Gottschalk, an early nineteenth-century New Orleans-born composer and virtuoso of near-Lisztian power and renown. Wuorinen's other three "bamboulas" (which actually have nothing specific in common with their original namesake, a kind of Creole dance) are from the 1980s: *The Blue Bamboula* for piano, *Bamboula Squared* for orchestra and computer-generated sound, and *Bamboula Beach* for orchestra. *Grand Bamboula* was commissioned for the dedication ceremonies of the University of Iowa's Hancher Auditorium. This six-minute string-orchestra showpiece is a development of the fanfare and march-like rhythms of the opening passage. The piece is in somewhat of an arch form, with a brief middle section of (relative) repose. Wuorinen wraps up the proceedings with a return to the opening phrase and a pulsing buildup to the final cadence. The pitch G, on which the piece starts and finishes, serves as a "home" pitch, a tonal center without tonal music's attendant harmonic implications. The melodic contours and harmonic language are generated via serial procedures; Wuorinen calls the pitch set "shape-defining, harmony-determining, gesture-unleashing." Gesture unleashed—that phrase is especially apt for *Grand Bamboula*.

—Robert Kirzinger

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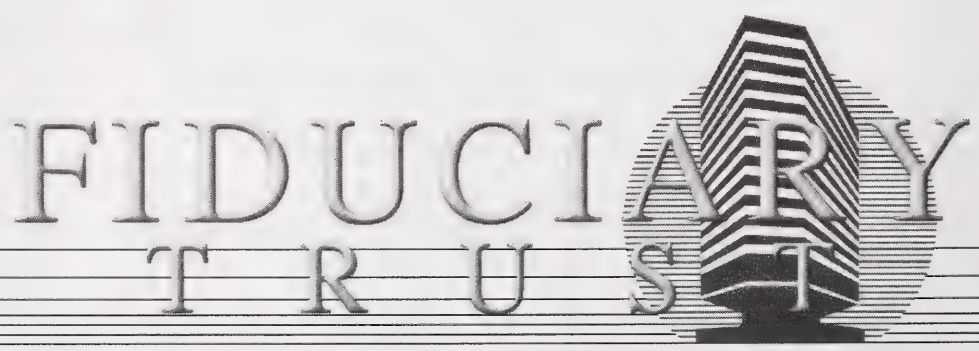
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Robert Schumann
Symphony No. 2 in C, Opus 61



Robert Alexander Schumann was born at Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. He began working on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Felix Mendelssohn conducted the first performance on November 5, 1846, at the Gewandhaus in Leipzig. Theodor Eisfeld led the first American performance on January 14, 1854, with the Philharmonic Society of New York. Carl Zerrahn gave the first Boston performance on March 1, 1866, at the Music Hall with the orchestra of the Harvard Musical Association. Georg Henschel led the first Boston Symphony performances in December 1881, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Lorin Maazel, James Levine (in November 1975), Joseph Silverstein, Andrew Davis, Christoph Eschenbach, Seiji Ozawa, Giuseppe Sinopoli, Roger Norrington (here in March 1993, followed by the most recent Tanglewood performance on July 30 that year), and Bernard Haitink (the most recent subscription performances, in April 1997. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.

"For several days, there has been much trumpeting and drumming within me (trumpet in C). I don't know what will come of it." What came of the inner tumult that Robert Schumann reported to his friend and colleague Felix Mendelssohn, in a letter of September 1845, was a symphony: the third of the four he would complete, though it was published as Symphony No. 2 in C major, Opus 61, in 1847. (The discrepancy in numbering is a result of Schumann's decision to subject his Symphony in D minor, the second in order of composition, to thorough revision before approving its publication in the early 1850s. By that time, three other symphonies had already appeared in print: No. 1 in B-flat, Opus 38; No. 2 in C; and No. 3 in E-flat, the *Rhenish*, Opus 97.) The principal



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catalyst for Schumann's concentrated efforts on the symphony in C major was almost surely a performance of Franz Schubert's C major symphony (D.944) on December 9, 1845, with the Dresden orchestra under Ferdinand Hiller.

Schumann's association with Schubert's so-called *Great* C major symphony dated back to the winter of 1838-39, when, during a trip to Vienna, he was introduced to the practically forgotten work by the composer's brother, and quickly arranged for Mendelssohn to lead the Leipzig Gewandhaus orchestra in the long overdue premiere. The newly excavated masterpiece had a lasting impact on Schumann, revealing to him that it was indeed possible to make an original contribution in a realm where Beethoven reigned supreme. In his celebrated 1839 review, Schumann described Schubert's symphony in superlatives the likes of which he had never before bestowed on a piece of instrumental music: "Here, apart from the consummate mastery of compositional technique, we find life in every vein, the finest shades of coloring, expressive significance in every detail, and the all-pervasive romanticism to which Schubert's other works have already accustomed us." While marveling at the symphony's "heavenly length" and "rich abundance," Schumann also praised Schubert's uncanny ability to "emulate the human voice in his treatment of the instruments." Schumann would adopt both qualities as articles of aesthetic faith in his own C major symphony, especially in the magnificent valedictory hymn that crowns the finale.

When Schumann began writing for the orchestra in earnest in his so-called "Symphonic Year," 1841, he fell into a two-stage method of composition whereby rapid sketching was followed by more cautious elaboration. This strategy served for most of his large-scale projects of the ensuing decade, the Second Symphony among them, though in this case the process extended over nearly a year. Although Schumann completed the sketches for the symphony in a mere two weeks toward the end of December 1845, he took the better part of the following year to fill in the details. Indeed, he was still touching up



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the orchestration of the draft not long before the premiere, given by the Leipzig Gewandhaus Orchestra under Mendelssohn's direction on November 5, 1846. As indicated by several entries in Schumann's household account books—a remarkable chronicle in which he tabulated his daily expenditures, indicated the progress he was making on his various creative projects, and even described his fluctuating mental and physical condition—his labor on the symphony was frequently interrupted by recurrent bouts of poor health. During the winter and spring months of 1846, Schumann made reference to severe headaches, fits of depression, anxiety attacks, and auditory disturbances—complaints for which he sought relief, though without much success, by undergoing a regimen of mineral bath treatments on the East Frisian island of Norderney, at the time a popular vacation spot.



Robert and Clara Schumann

As with so many of Schumann's compositions, the Second Symphony lends itself to interpretation as an essay in musical autobiography. Schumann himself encouraged a reading of this kind. In a note to the composer and critic J.C. Lobe written just after the repeat performance of the symphony in Leipzig on November 16, 1846, he claimed that the new work "told a tale of many joys and sorrows." Schumann offered a more detailed account of the symphony's personal connotations in a letter of April 1849 to D.G. Otten, founder of the Hamburg Musical Association: "I wrote the C major Symphony in December 1845 while I was still half sick, and it seems to me that one can hear this in the music. Although I began to feel like myself while working on the last movement, I recovered totally only after completing the entire piece." Above all, Schumann confided to Otten, the symphony reminded him of a "dark time," symbolized musically "by the melancholy bassoon in the Adagio."

While a composer's view of his own work obviously lays claim to a special sort of authority, Schumann's words do not do justice to the fundamentally affirmative character of his Second Symphony, which projects just about as much sorrow as most other symphonic compositions of comparable scope in a major key, that is to say: rather little. Even the melancholy mood of the Adagio is relatively short-lived, confined as it is to the deeply affective opening phrase and to fleeting shadows in a movement that strives for—and achieves—an over-arching quality of consolation. Heard in the context of the broader symphonic narrative, the somber hues of the Adagio are rather like passing storm clouds: ominous but quickly dispelled. In the final analysis, these darker tints serve as a foil to the brighter moods of the music that precedes and follows: the dignified jubilation of the first movement, the witty repartee between strings and winds in the scherzo, and the serene, hymnic apotheosis of the finale.

The initial reaction to Schumann's Second Symphony was not entirely positive. According to reliable reports, the November 1846 premiere fell considerably short of the success that the composer had hoped for, despite concertmaster Ferdinand David's as-

siduous drilling of the Gewandhaus violins on the finger-twisting passage-work in the scherzo and the perilously high trills in the Adagio. Before long, however, the critics were making the expected obeisances, comparing Schumann's symphony to Mozart's *Jupiter* and Beethoven's Fifth.

In their eagerness to situate the work within the classical symphonic repertory, nineteenth-century journalists tended to overlook an inspirational source in the even more distant musical past: the art of J. S. Bach. The initial phase of work on the Second Symphony marked the culmination of a nearly year-long period during which Schumann was in the throes of what he called "*Fugenpassion*"—a veritable "fugal frenzy" that led both Schumanns—Robert and his wife Clara—to undertake a self-designed course of contrapuntal study whose chief texts were Luigi Cherubini's esteemed counterpoint manual of 1835 and the fugues of Bach's *Well-tempered Clavier*. The creative yield of this erudite pastime included Clara's *Three Preludes and Fugues* for piano (Opus 16)—some on themes by her husband—and Robert's *Four Fugues* for piano (Opus 72), *Six Studies*, in canonic form, for pedal-piano (Opus 56), and *Six Fugues on the Name BACH* for organ (Opus 60).

While this was not the first time that Schumann had immersed himself in the mysteries of counterpoint (nor would it be the last), his exploration in the mid-1840s of the

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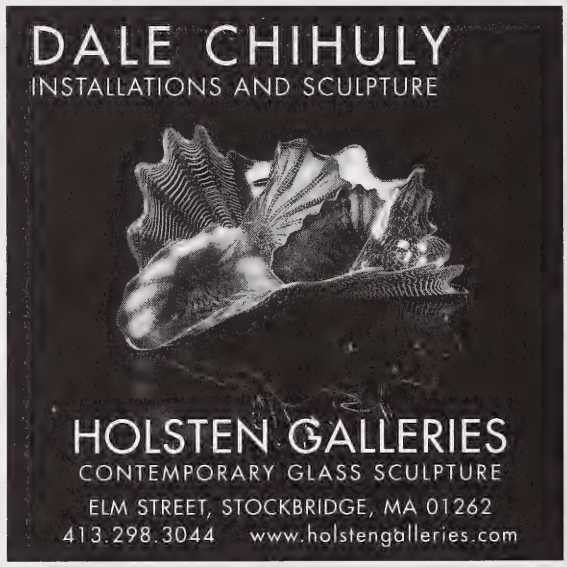
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contrapuntal genres—not to mention the steady diet of Bach—had a particularly decisive influence on the subsequent direction of his compositional style. In a diary entry dating from these years, Schumann called attention to his adoption of a "completely new manner of composing" that ran parallel with his refresher course in counterpoint. Characterized by a more reflective approach to the invention and elaboration of musical ideas, the "new manner" is much in evidence in the Second Symphony. For Schumann at this stage of his career, the "musical idea" is no longer conceived as a primal motive —like the famous four-note motto of Beethoven's Fifth—but rather as a contrapuntal combination of two distinct melodic lines. The Second Symphony begins with a "metamotive" of precisely this kind: a solemn chorale-like melody, stated quietly by the horns, trumpets, and trombones, is supported by a flowing counterpoint in the strings. Presented simultaneously at the outset, these melodic strands are developed independently as the music unfolds, a process that Schumann invokes across the entire four-movement span of the symphony.

While the "new manner" was inspired by an apparently old-fashioned compositional technique, it lives up to its name in the Second Symphony. Generally speaking, symphonic architecture tends toward one of two poles: the highly articulated designs of Haydn and Mozart; and the rhapsodic, continuously evolving forms of Liszt and Richard Strauss. Schumann's Second Symphony lies squarely between these extremes, spinning out a web of ideas whose musical potential is not fully realized within the confines of a single movement. The initial motto in the brass (whose interval of a rising perfect fifth has been linked by some listeners to the opening of Haydn's *London* Symphony, No. 104) puts in an unexpected appearance at the conclusion of the scherzo, and comes in for spectacular treatment in the closing phase of the last movement. Similarly, the plaintive Adagio theme is swept up in the propulsive march rhythms of the first part of the finale. In a surprising turn of events, Schumann then transforms the march music into a gentler, more lyrical idea that he proceeds to combine with the first movement's brass chorale. The expressive aim of this contrapuntal *tour de force* is unmistakable: in fusing "secular" song and "sacred" chorale melody, Schumann demonstrated how it might be possible to transcend both spheres, the mundane and the religious, through the medium of the symphony orchestra. Therefore, the message of the symphony is an eminently "modern" one, and indeed, it was not lost on later composers as diverse in stylistic orientation as Bruckner, Dvořák, and Tchaikovsky. While deeply rooted in the musical past, Schumann's Second Symphony pointed confidently toward the future.

—John Daverio

Professor of Music and interim director at the Boston University School of Music, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*, and various articles on the music of Schumann, Brahms, and Wagner. He is currently writing a new book, *Crossing Paths: Perspectives on the Music of Schumann, Brahms, and Wagner*, for Oxford University Press, and is also active as a violinist, with an emphasis on music of the twentieth century.

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The most recent biography of György Ligeti is Richard Toop's informative, enthusiastic volume in the wonderfully illustrated "20th-Century Composers" series (Phaidon). Paul Griffiths's *György Ligeti*, originally published in 1983 but revised and updated extensively for a second edition in 1997, features Griffiths's usual perceptive and readable commentary on the major works as well as a brief interview with the composer (Robson paperback). Griffiths also wrote the article on Ligeti for the new (2001) edition of The New Grove Dictionary of Music and Musicians. The article for the previous edition of Grove (1980) is by Ove Nordall, the author of two earlier German-language books on the composer. Richard Dufallo's *Trackings* features an interview with Ligeti as well as reminiscences by Dufallo himself and interviews with many important composers of Ligeti's generation, including Boulez, Stockhausen, Kagel, Xenakis, Cage, and others (Oxford University Press, 1989). There are recordings of both the solo-strings and string orchestra versions of *Ramifications*, the former by conductor Antonio Janigro with members of the Saarbrücken Radio Symphony Orchestra and the latter by Ernst Bour and the Southwest German Radio Symphony Orchestra, on the same disc (Wergo, with Ligeti's Chamber Concerto, *Atmosphères*, and other works). Pierre Boulez's with Ensemble Inter-Contemporain on Deutsche Grammophon seems no longer to be available. A "Complete Ligeti" series of recordings made with Ligeti's collaboration and projected to encompass all of the composer's works began on the Sony Classical label, which released seven volumes including the opera *Le Grand Macabre*. The series has been taken over by Teldec, the first of whose releases appeared in 2001. The series as a whole is the most obvious place to start when considering the Ligeti discography. Pierre Boulez's other recordings of Ligeti's music for Deutsche Grammophon—particularly the disc of concertos for cello, piano, and violin—are also significant.

The article on Charles Wuorinen in the recent (2001) edition of the New Grove Dictionary of Music and Musicians is by Louis Karchin. www.charleswuorinen.com, Wuorinen's website, contains a short biography, a comprehensive works list, discography, and curriculum vitae, along with other useful information. Wuorinen's own book *Simple Composition* is a straightforward, easy-to-read textbook (C.F. Peters). *Grand Bamboula* has been recorded by the Light Fantastic Players, Daniel Schulman conducting (volume two of Music & Arts' "Charles Wuorinen: Music of Two Decades," with the Concerto for Amplified Violin and other works). Much of the composer's work has been recorded; also to be recommended are volumes one and three of Music & Arts' "Charles Wuorinen: Music of Two Decades."

—Robert Kirzinger

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The new article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback), though the latter does not discuss the *Carnival* Overture. *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). The *Carnival* Overture has been recorded frequently, including renditions by Seiji Ozawa with the Boston Symphony Orchestra (Sony Classical, on the disc "Dvořák in Prague–A Celebration"), Rafael Kubelik with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon, available at one point in a mid-priced two-disc set of Dvořák's overtures, symphonic

poems, and *Symphonic Variations* on Deutsche Grammophon Galleria), István Kertész with the London Symphony Orchestra (London), George Szell with the Cleveland Orchestra (Sony Classical), and Leonard Bernstein with the New York Philharmonic (Sony Classical).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). The recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes John Rosselli's *The life of Mozart* (Cambridge paperback; Berlioz, Beethoven, Debussy, Mahler, Schubert, and Richard Strauss are among the other composers included in this series). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's symphonies (Oxford paperback). Michael Steinberg's note on the *Jupiter* Symphony is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Cliff Eisen on the symphonies (Schirmer). Robbins Landon has also provided a chapter on the Mozart symphonies to *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

James Levine has recorded Mozart's *Jupiter* Symphony with both the Vienna Philharmonic (Deutsche Grammophon) and the Chicago Symphony (RCA). Other noteworthy



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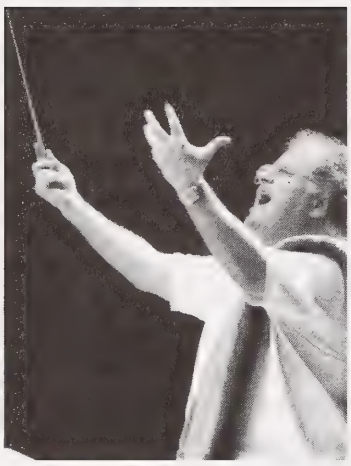
recordings of the *Jupiter* include Hans Graf's with the Orchestra of the Salzburg Mozarteum (Laserlight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), and George Szell's with the Cleveland Orchestra (Sony). For a performance on period instruments, try Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre).

The first full-scale biographical study of Schumann in English is Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio has also written the Schumann entry in the recently revised (2001) New Grove Dictionary of Music and Musicians. Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Brian Schlotel on "The Orchestral Music," though, as in most of the older literature, the reader can expect to encounter the oft-repeated charge—now deemed at least arguable, if not fallacious—that Schumann could not write properly for the orchestra (Barrie and Jenkins). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's Schumann symphony notes in his *Essays in Musical Analysis* include only the First, Third, and Fourth (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

James Levine has recorded the four Schumann symphonies twice: in the late 1970s with the Philadelphia Orchestra for RCA (currently unlisted in the United States) and more recently with the Berlin Philharmonic for Deutsche Grammophon (also unlisted right now). Among currently available cycles, Roy Goodman's with the period-instrument Hanover Band (including the original rather than the revised version of Symphony No. 4) not only offers fine performances but is a real ear-opener with regard to the instrumentation, which comes across with a clarity often lacking in performances using "standard" instruments (RCA Red Seal). Important Schumann symphony cycles with standard orchestral forces include Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony "Essential Classics"), Leonard Bernstein's with the Vienna Philharmonic (Deutsche Grammophon), Paul Paray's with the Detroit Symphony Orchestra (Mercury "Living Presence"), and Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI). George Szell's famous set of the four symphonies with the Cleveland Orchestra deserves its reputation, but beware of his changes to Schumann's instrumentation, particularly in the finale of the Second (Sony "Masterworks Heritage"). Among more recent recordings of the Symphony No. 2, Philippe Herreweghe's period-instrument account with the Orchestre des Champs Élysées (Harmonia Mundi) and Christian Thielemann's with the Philharmonia Orchestra (Deutsche Grammophon) are both interesting and compelling.

—Marc Mandel

James Levine



Koichi Miura

In October 2001, James Levine, Artistic Director of the Metropolitan Opera, was named to succeed Seiji Ozawa as Music Director of the Boston Symphony Orchestra. As the fourteenth music director in the BSO's 121-year history, he will be the first American-born conductor in that position. Mr. Levine will act as Music Director Designate effective September 2002 and become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately twelve weeks of its twenty-three-week subscription season as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.

Since his debut at the Met thirty years ago, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*,



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and Rossini's *La Cenerentola*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*; all told, he has led nearly 2,000 performances of seventy-five different operas at the Met since 1971. During his tenure, the Metropolitan has introduced more than a dozen other works new to its repertoire—among them operas by Handel, Britten, Janáček, Shostakovich, Poulenc, R. Strauss, Ravel, Glass, Prokofiev, Lehár, Floyd, Busoni, and Wolf-Ferrari—and world premiere commissions from Tobias Picker and Tan Dun are in progress.

This season, Mr. Levine leads fifty-five performances of ten works with his Met forces, including an all-Verdi opening night program, a new production of that composer's *Luisa Miller*, and a major revival of *Falstaff* for the centennial of his death, and performances of *Wozzeck*, *Idomeneo*, *Die Meistersinger*, the French triple-bill *Parade*, *Lulu*, *The Great Gatsby*, and *Tosca*. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded the Young Artist program in 1980, returned Wagner's complete *Ring des Nibelungen* to the repertoire (in the first integral cycles in fifty years there) in 1989, and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and since then have performed around the world. This season's concerts at Carnegie Hall include Mahler's Sixth Symphony and Berg songs with Renée Fleming, Haydn's *The Creation*, and the world premiere of William Bolcom's Seventh Symphony; he and the MET Orchestra will also make a tour of European music festivals in August 2002. The MET Chamber Ensemble under his direction gives three performances each season since 1998 at Carnegie's Weill Hall; next season's programs include music of Cage, Feldman, Babbitt, Kirchner, Wuorinen, Carter, Mozart, Berg, Webern, Schubert, Varèse, Satie, Debussy, Berlioz, Poulenc, and Brahms. In addition to his responsibilities at the Met, Mr. Levine is a distinguished pianist and an active and avid recital collaborator, especially in Lieder and song repertoire.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin and Vienna Philharmonic Orchestras and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-1998). He is in his third season as Chief Conductor of the Munich Philharmonic (which he brought to Carnegie Hall for three concerts last week) and is Music Director of the newly-formed UBS Verbier Festival Youth Orchestra (which he conducts several times each summer in Switzerland and also on tour in the United States and Europe). He is featured together with the Chicago Symphony Orchestra, which he led for twenty seasons as Music Director of the Ravinia Festival, in Disney's *Fantasia 2000*, the recent sequel to the 1940 classic.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart's Symphony No. 35, *Haffner*, Mendelssohn's Violin Concerto, and Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde*, Haydn's *The Creation*, and, most recently, in February 2001, Mahler's Symphony No. 3.

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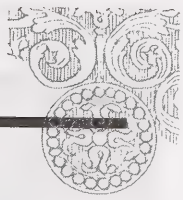
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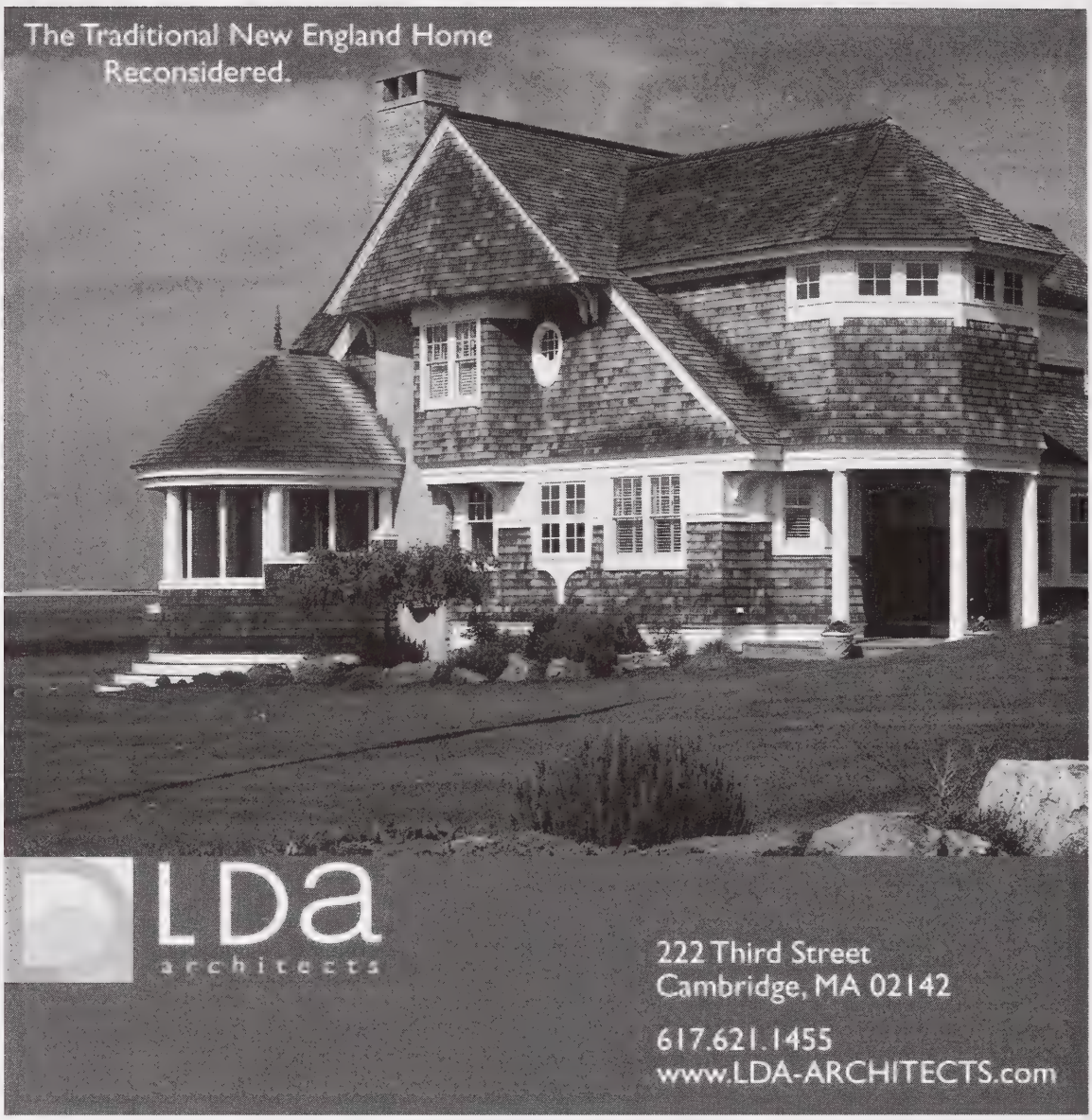
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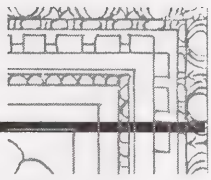
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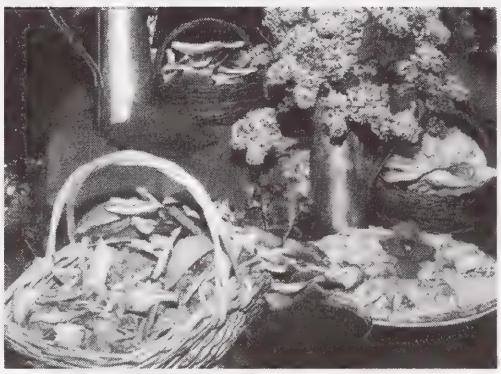


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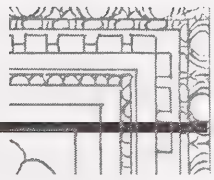
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INGO METZMACHER conducting

STRAVINSKY — *Orpheus*, Ballet in three scenes

First Scene: Orpheus weeps for Eurydice – Dance Air – The Angel of Death and his Dance – Second Scene: Dance of the Furies – Dance Air (Orpheus) – Pas d'Action – Pas de Deux – Pas d'Action – Third Scene: Apotheosis of Orpheus

MESSIAEN — *Réveil des oiseaux*, for piano and orchestra

JEAN-EFFLAM BAVOUZET, piano

INTERMISSION

BEETHOVEN — Symphony No. 2 in D, Opus 36

Adagio molto – Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

The young German conductor Ingo Metzmacher made his acclaimed BSO debut last March. Igor Stravinsky's ballet *Orpheus*, from 1947, was written during the composer's residence in California. Based on the Greek story of the legendary musician, *Orpheus*, like many of Stravinsky's works, has an aura evoking the distant past. The music of Olivier Messiaen is immediately identifiable from its extraordinary harmonic language, brilliant orchestration, and quotations from birdsong found throughout his pieces. *Réveil des oiseaux* ("Reveille of the Birds") is a virtuoso work for piano solo and orchestra that he wrote in the early 1950s. With his Second Symphony, Beethoven seemed to be trying to show the world that he had progressed from the style of his more conventional but still masterful First. Although written during a period of despair at his increasing deafness, the Second is one of Beethoven's most sunlit works.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, February 28, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 28, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'A'—March 2, 8-9:55
Tuesday 'C'—March 5, 8-9:55

INGO METZMACHER conducting
JEAN-EFFLAM BAVOUZET, piano

STRAVINSKY	*Orpheus*
MESSIAEN	*Réveil des oiseaux*
BEETHOVEN	Symphony No. 2

Thursday 'D'—March 7, 8-9:55
Friday 'B'—March 8, 1:30-3:25
Saturday 'B'—March 9, 8-9:55
Tuesday 'B'—March 12, 8-9:55

HANS GRAF conducting
MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

COLGRASS	*Crossworlds*, for flute, piano, and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

FUNDING PROVIDED IN PART BY
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Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

Thursday, March 21, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—March 21, 8-9:55
Friday Evening—March 22, 8-9:55
Saturday 'B'—March 23, 8-9:55
Tuesday 'B'—March 26, 8-9:55

ANDRÉ PREVIN conducting
GIL SHAHAM, violin

VAUGHAN WILLIAMS	Symphony No. 5
BEETHOVEN	Violin Concerto

Sunday, March 24, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with ANDRÉ PREVIN, piano

POULENC	Sextet for Piano and Winds
LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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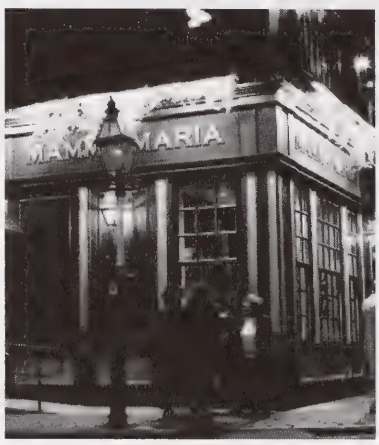


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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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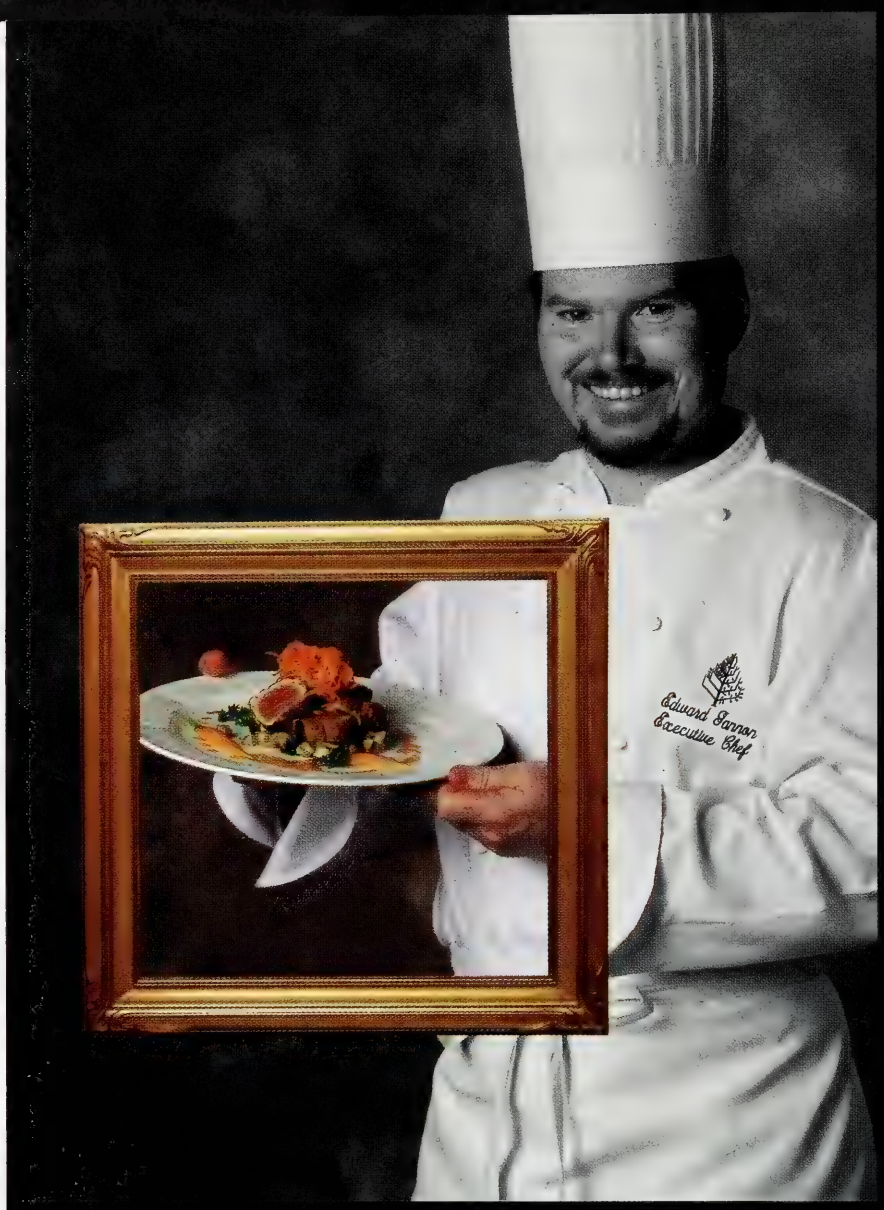
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Rich Warren, *Chicago Tribune*, 6/1/90.



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CHAMBER TEA III
Friday, February 22, at 2:30

COMMUNITY CONCERT IV
Sunday, February 24, at 3, the Twelfth Baptist Church, Boston

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ELITA KANG, violin
TATIANA DIMITRIADES, violin
KAZUKO MATSUSAKA, viola
OWEN YOUNG, cello
LAWRENCE WOLFE, double bass

DRUCKMAN *Valentine* for solo double bass

DVOŘÁK Quintet in G for two violins, viola, cello, and double bass, Opus 77

Allegro con fuoco
Scherzo: Allegro vivace
Poco Andante
Finale: Allegro assai

Week 16

Jacob Druckman (1928-1996)
Valentine for solo double bass

Jacob Druckman's early experience with music came as piano lessons, ceding to violin lessons at age six. In his teens Druckman studied violin with Louis Gessensway, who was also a composer, and who gave Druckman a thorough grounding in traditional techniques of composition. At about the same time, Druckman quit high school and made a good living playing trumpet in dance bands and nightclubs for several years. He met and studied with Aaron Copland at the Berkshire (now Tanglewood) Music Center in summer 1949 and enrolled at Juilliard that fall at the age of twenty-one, studying with Persichetti, Peter Mennin, and Bernard Wagenaar. He received his master's degree from Juilliard and taught there from 1956 to 1972. Among other posts, he also served as chair of the composition department at Yale

and as composer-in-residence for the New York Philharmonic (1982-86). He was also involved with the famous Columbia-Princeton electronic music studio in the 1960s.

Druckman's early compositional aesthetic was largely rooted in neoclassicism. As he matured as an artist, however, he became more and more interested in the dramatic possibilities of performance. As a teenager in Philadelphia he had apprenticed in a puppet theater and was involved in all practical aspects of putting on a show. This experience helped shape his approach to his music during the 1960s. While not altogether ignoring serialism, one of the dominant currents in music of the time, Druckman was interested more in effect than in process; he admired serially composed music that also had a degree of sensuality and drama, such as Boulez's *Le Marteau sans maître* and Luciano Berio's *circles* and *Visages*. Druckman's own *Animus* pieces, for solo instrument or voice with tape, explored the potential of subtle theater enacted by a musician in conjunction with their performance of the music.

A former orchestral violinist attracted to the visceral and sensual in music, Druckman became known in the 1970s and '80s as a consummate orchestral colorist with such works as the Pulitzer Prize-winning *Windows* (1972), the chamber orchestra work *Nor Spell nor Charm* (1990), and *Summer Lightning*, a Boston Symphony Orchestra commission celebrating the fiftieth anniversary of the Tanglewood Music Center. (Seiji Ozawa and the BSO gave the world premiere of *Summer Lightning* at Tanglewood on July 19, 1991.) Several of his later pieces touch on his fascination with the Medea legend. He spent many years working to turn the story into an opera, but that project remained unfinished at the time of his death.

Druckman wrote *Valentine* for solo double bass in April 1969. Along with John Cage's *Aria*, Berio's *Sequenza*s for voice and for trombone, and Druckman's own *Animus* pieces, *Valentine* superimposes theater and a thoroughly composed piece of music. Druckman said about his piece, "*Valentine* is a carefully constructed piece; and if you remove the theatricality, I think it's one of my strongest pieces of music. Also, it demands a terribly high degree of virtuosity just to be able to play the notes." While playing, the bassist is asked to read certain instructions within the score, such as "whisper this instruction aloud, barely audibly, as fast as possible...while peering intensely at the score." Tapping in the body of the bass, bowing on parts of the bass other than the strings, and playing with a timpani mallet in addition to the bow are other unusual indications. The high degree of difficulty and great range of musical and theatrical gestures make for a very entertaining, playful, even funny piece that seems to have ties to the earnest comedy of Charlie Chaplin and Buster Keaton as well as to the 1960s avant garde.

—Robert Kirzinger

Antonín Dvořák (1841-1904)
Quintet in G for two violins, viola, cello, and bass, Opus 77

To judge from its opus number alone, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72—in short, a work of the mature Dvořák. That is exactly what the composer's publisher Simrock wanted prospective purchasers to think. Actually the quintet had been written more than ten years earlier than its published opus number would suggest. The composer himself called it Opus 18 and objected strenuously, if fruitlessly, to Simrock's deceit. He turned to this unusual medium—a string quintet with double bass—after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by

March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously, the work received its first performance the following March. The judges who first saw the manuscript awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and...knowledge of the instruments." At that time it had five movements, an Intermezzo in B standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.

The player benefiting most from the preence of the double bass is the cellist, who, freed from customary duties of harmonic support, has a much greater opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet, or even for a quintet with two cellos (like Schubert's C major). Once this unique feature has been established in the listener's ear, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, if somewhat square in the working out of musical ideas. The bouncy scherzo dances jovially into a gentler Trio with some charming irregularities of phrasing. The slow movement's unfettered lyricism makes it in many ways the high point of the work.

—Steven Ledbetter

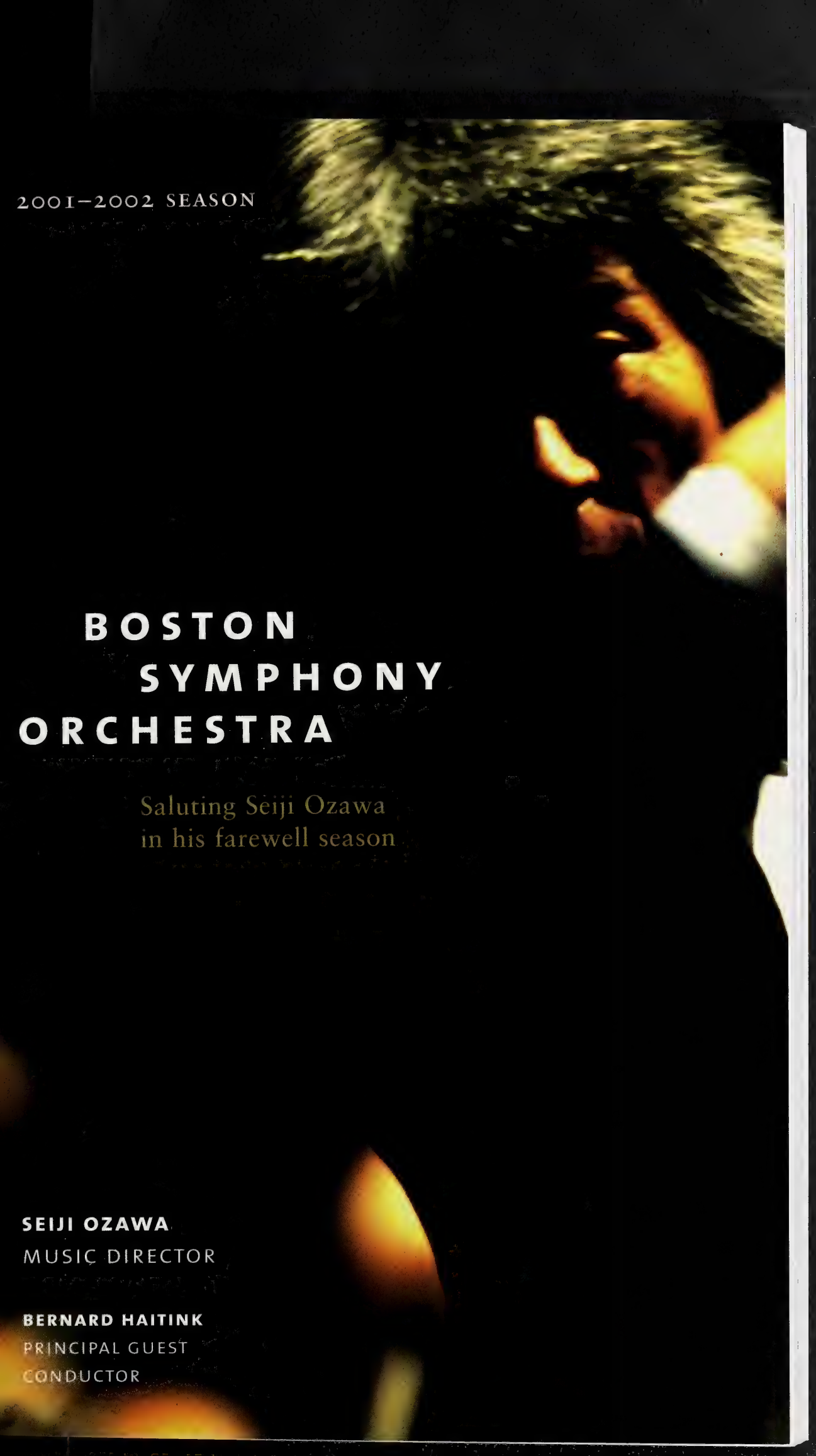
Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season and became an assistant concertmaster of the orchestra during the 2000-01 season. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble and of the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, St. Barth's, and Gateway music festivals. His numerous appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently in the United States and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. Mr. Young's own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony Orchestra in 1991.

Lawrence Wolfe joined the Boston Symphony Orchestra's bass section in 1970, becoming the orchestra's youngest member at that time; he was named assistant principal bass of the BSO and principal bass of the Boston Pops Orchestra during the 1981-82 season. A graduate of the New England Conservatory of Music, Mr. Wolfe studied double bass with William Curtis, Leslie Martin, and Gary Karr. As a Fellow at the Tanglewood Music Center he was awarded the Albert Spaulding Prize for the most promising and outstanding instrumentalist. He is now a faculty member at Boston University, the New England Conservatory of Music, and the Boston Conservatory of Music. Represented on Titanic Records by his album "Lawrence Wolfe, Double Bass," Mr. Wolfe has appeared as soloist at Carnegie Recital Hall, Jordan Hall in Boston, Kilbourne Hall in Rochester, and at Symphony Hall, where he has been soloist with the Boston Symphony Orchestra and the Boston Pops Orchestra. He was a judge and performed with his wife, soprano Pamela Wolfe, at the International Double Bass Competition on the Isle of Man in England and has also served as a judge, performer, and lecturer at other international gatherings devoted to the double bass. At Disneyland he conducted an ensemble of eighty bass players in his own arrangements of Disney tunes. As a composer, Mr. Wolfe has numerous popular songs and three musicals to his credit. Ronald Feldman conducted the Boston Pops Esplanade Orchestra in the premiere of his overture *Freefall*, and John Williams conducted the Boston Pops Orchestra in the premiere of his trumpet concerto with Timothy Morrison as soloist. His recent compositions include *Suite Dreams*, premiered under Robert Spano's direction at Boston Symphony Youth Concerts, and *Prophecy and Joy*, to words by Walt Whitman, commissioned by the Masterworks Chorale for their fiftieth-anniversary concert at Symphony Hall.



2001–2002 SEASON

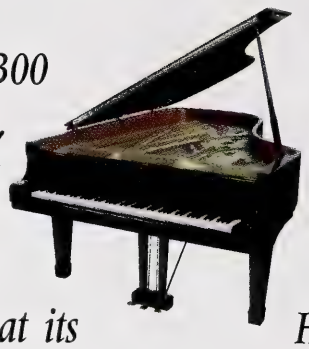
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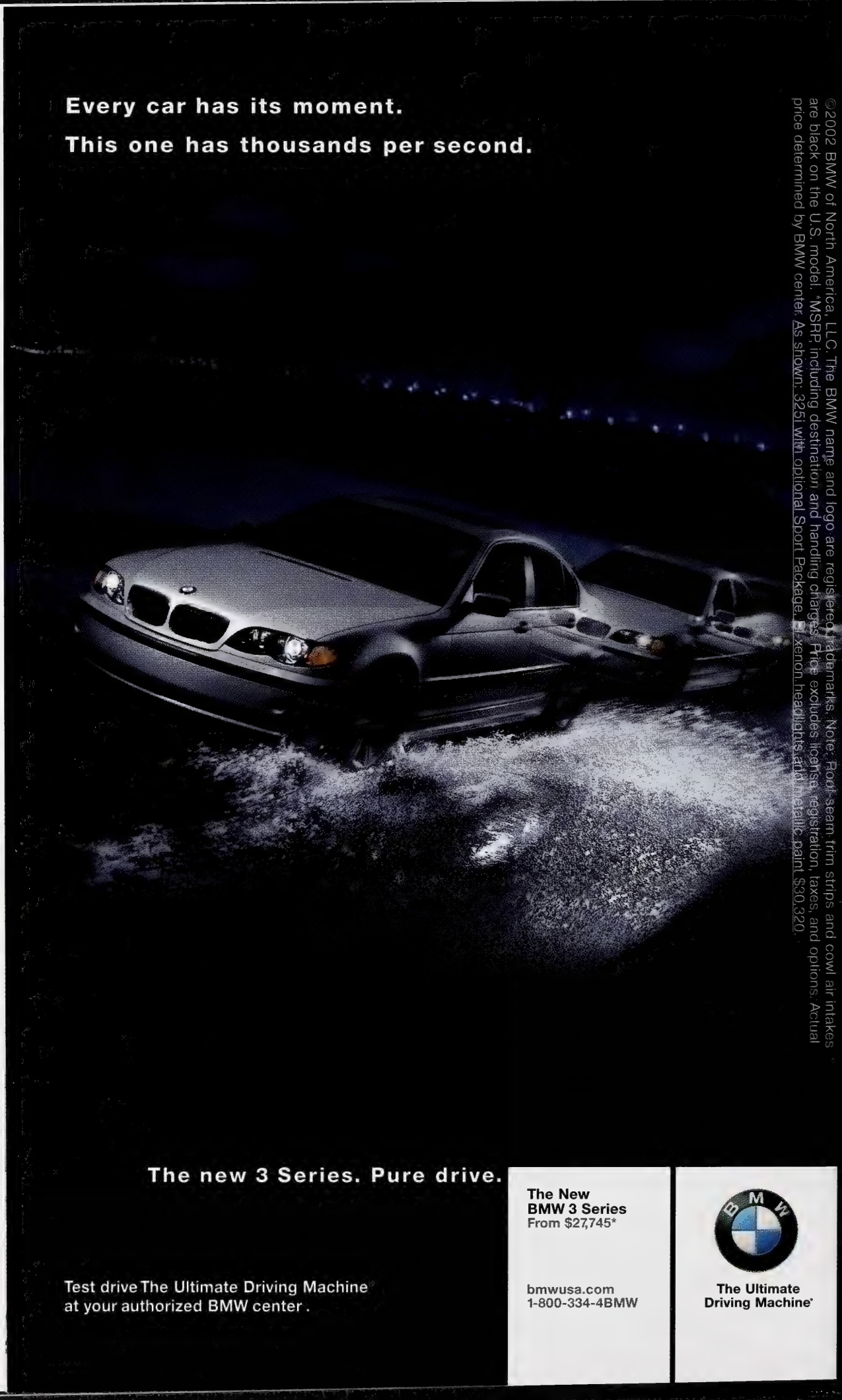
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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

Bernard Haitink Extends BSO Contract Through 2003-2004 Season

We are extremely pleased to note that BSO Principal Guest Conductor Bernard Haitink has extended his contract with the Boston Symphony Orchestra for two years, through the 2003-04 season. Mr. Haitink was appointed principal guest conductor of the BSO in 1995. He is currently music director of London's Royal Opera, a post he relinquishes this year; he becomes music director of the Dresden Staatskapelle in August 2002. He has previously been music director of Glyndebourne, chief conductor of Amsterdam's Concertgebouw Orchestra, and principal conductor of the London Philharmonic. Mr. Haitink made his Boston Symphony debut in 1971 and has led the orchestra regularly in subscription concerts since 1985. He has also led the orchestra at Tanglewood, at Carnegie Hall in New York, and on a tour of summer music festivals last summer.

In announcing the contract extension, BSO Managing Director Mark Volpe noted that "Bernard Haitink has a very special relationship with the musicians of the Boston Symphony. We in Boston have known about this unique dynamic for years, and it was very gratifying to share this collaboration with festival audiences throughout Europe last September. We look forward to many more years of Maestro Haitink making wonderful music with the BSO."

Project STEP 20th Anniversary Benefit Concert to Feature Keith Lockhart and Lucia Lin in Recital

This Friday, March 1, 2002, Project STEP will hold a major benefit concert featuring a rare duo performance by Boston Pops Conductor Keith Lockhart and BSO violinist Lucia Lin. This event, to take place at the John F. Kennedy Library and Museum, will celebrate twenty years of Project STEP's programs to provide music instruction for talented young people of color in eastern Massachusetts. This special concert will feature performances by Mr. Lockhart and Ms. Lin, and by students from Project STEP. All proceeds will benefit the Project STEP endowment, ensuring the future of Project STEP's intensive program of instrumental lessons, classroom instruction, and performance opportunities—all designed to encourage gifted students of color to pursue careers in music. The evening will include a pre-concert reception at 6:15, the concert at 7:15, and a post-concert reception at 8. For tickets and information, please call Project STEP at (617) 267-5777.

NPR to Broadcast BSO Concert Led by James Levine

James Levine's concert last week with the Boston Symphony Orchestra, including music of Dvořák, Wuorinen, Mozart, Ligeti, and Schumann, was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. The national radio broadcast will be carried on Sunday, March 3, at 3 p.m. WGBH FM 89.7 will broadcast the concert locally on Sunday, April 14, at 2 p.m.

WCRB Classical Cartoon Festival at Symphony Hall, Saturday, March 23, from 10 a.m. to 4 p.m.

The WCRB Classical Cartoon Festival will take place at Symphony Hall on Saturday, March 23, from 10 a.m. to 4 p.m. The event will include Warner Brothers cartoons to be shown in the Symphony Hall auditorium as well as children's entertainment throughout the Hall, including an instrument petting zoo, tours courtesy of the Boston Symphony Association of Volunteers, crafts, facepainting, and more. Tickets are $5 general admission; they are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, and online at www.bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given

by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Stravinsky, Messiaen, and Beethoven. As the season continues, John Daverio of Boston University discusses *Crossworlds*, the new BSO commission by Michael Colgrass, and music of Schubert (March 7-12), and BSO Director of Program Publications Marc Mandel discusses André Previn's new Violin Concerto (another BSO commission) plus music of Debussy and Rachmaninoff (March 14-19).

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

BSO Members in Concert

BSO English hornist/oboist Robert Sheena will give a concert to benefit the Lexington Waldorf School, where music is an active and integral part of the curriculum, on Friday, March 8, at 7:30 p.m. at the Follen Church on Massachusetts Ave. in Lexington. The program will include music by Ibert, Schumann, Debussy, Vaughan Williams, Britten, and Mozart, with a reception and silent auction to follow the concert. For tickets, please call (781) 860-5208, ext. 565. For more information call (781) 863-1062.

BSO cellist Andrew Pearce is soloist in Haydn's Cello Concerto No. 1 in C with the Boston Classical Orchestra conducted by Steven Lipsitt on Friday, March 8, at 8 p.m. and on Sunday, March 10, at 3 p.m. at Faneuil Hall, part of a program also including Mozart's Symphony No. 38, *Prague*, and Mendelssohn's Symphony No. 1. Tickets are $45, $32, and $23 ($5 discount for students and seniors). For more information call (617) 423-3883 or visit www.bostonclassicalorchestra.org.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

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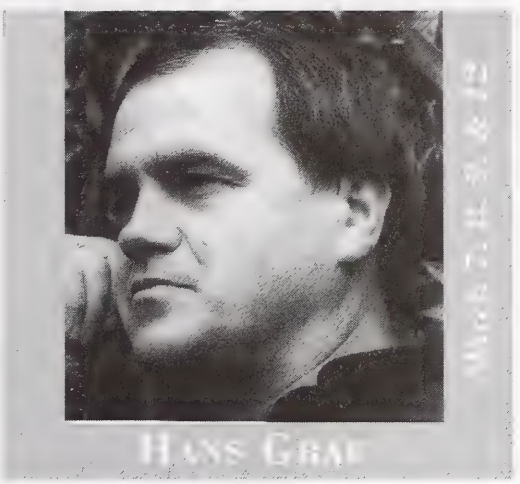
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EQUAL HOUSING LENDER

Looking Ahead...

Next week, the versatile veteran conductor Hans Graf leads the BSO at Symphony Hall. Tickets for these concerts are on sale now (see below).

Since his BSO debut in March 1995, the distinguished Austrian conductor **Hans Graf** has led the BSO in a wide range of repertoire in Symphony Hall, where he appeared most recently in January 2001, and at Tanglewood, where he appeared annually between 1997 and 2000. He returns to Symphony Hall March 7-8-9-12 to lead Schubert's *Great* C major symphony and the world premiere of *Crossworlds*, a BSO commission by Michael Colgrass, to feature the husband-and-wife team of pianist Andreas Haefliger and flutist Marina Piccinini.



The 2001-2002 season is Mr. Graf's first as Music Director of the Houston Symphony. He is also in his seventh year as music director of the Calgary Philharmonic Orchestra and his fourth as music director of the Orchestre National Bordeaux Aquitaine in France. Music director from 1984 to 1994 of the Mozarteum Orchestra in Salzburg, he has observed that the turning point in his career came when he won the first Karl Böhm Conducting Competition in 1979. In his Boston Symphony appearances, he has proved an expert conductor of repertoire ranging from Bach, Handel, Mozart, and Beethoven to works by Tchaikovsky, Rachmaninoff, and Stravinsky.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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Carolyn and George Rowland chair

Amnon Levy
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David and Ingrid Kosowsky chair

*Tatiana Dimitriades
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*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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‡On sabbatical leave
°On leave
§Substitute player

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Joseph and Jan Brett Hearne chair
John Salkowski
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°Jacques Zoon
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Myra and Robert Kraft chair, endowed in perpetuity in 1981
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Associate Principal
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°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

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John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
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James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
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Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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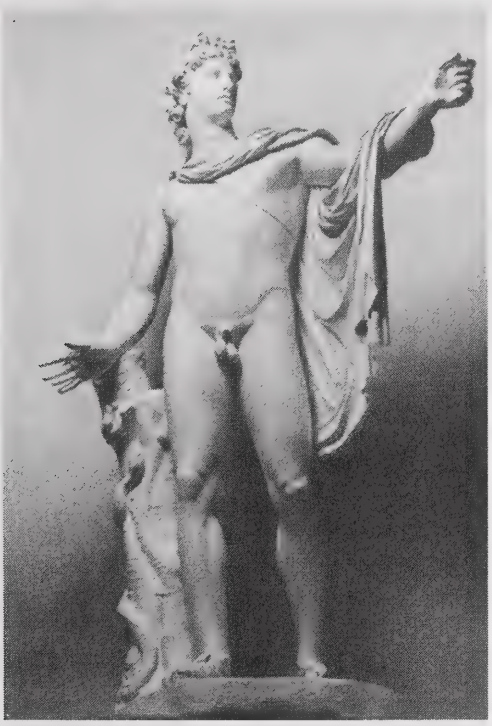
Casts of Character: The Symphony Statues

by Caroline Smedvig Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

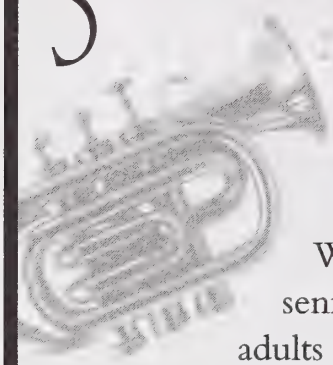
The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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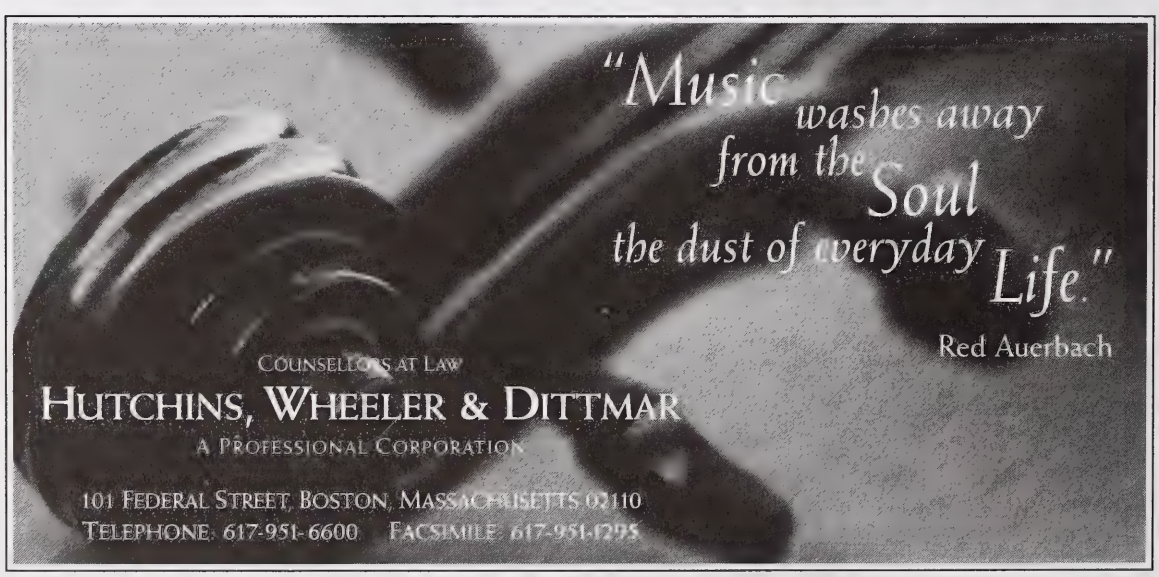
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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 15), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.



Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Smedvig Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.



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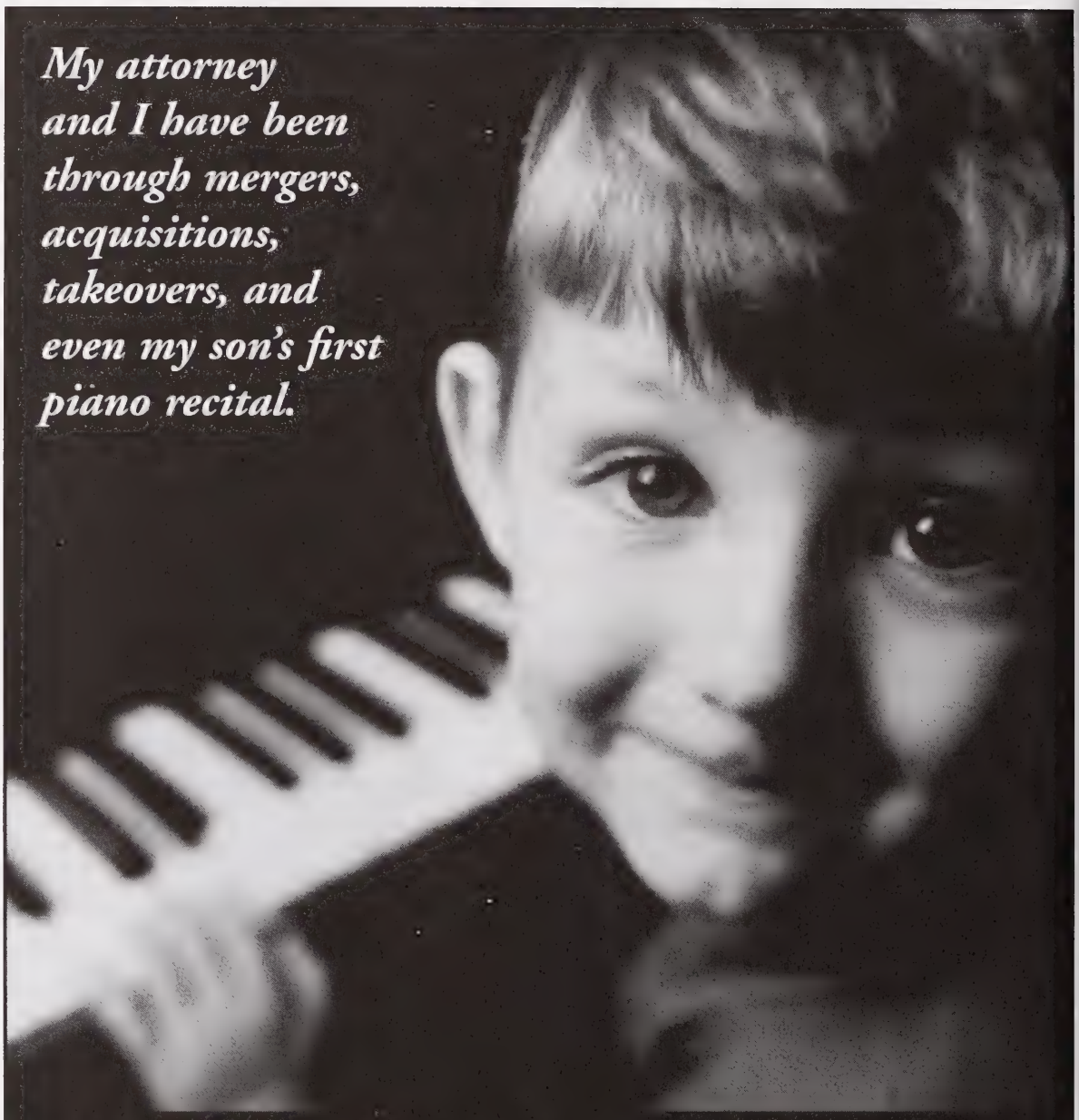
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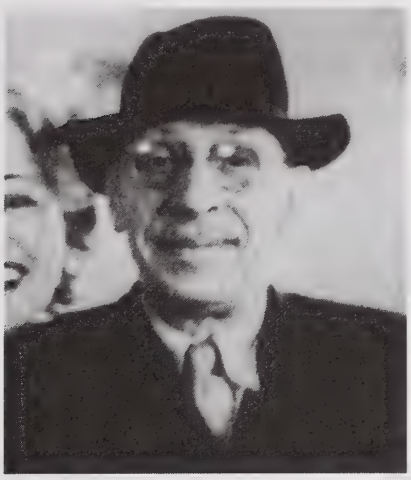
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Igor Stravinsky
Orpheus, Ballet in three scenes



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on the Gulf of Finland, on June 17, 1882, and died in New York on April 6, 1971. He composed his ballet Orpheus *in Hollywood in 1947; the score bears the signature at the end, "Hollywood, September 23, 1947." It was introduced on April 28, 1948, by the Ballet Society at the New York City Center, with choreography by George Balanchine and décor by Isamu Noguchi; the part of Orpheus was danced by Nicholas Magallanes, that of Eurydice by Maria Tallchief. With Stravinsky conducting, the Boston Symphony Orchestra gave the first concert performances of this score, in Boston on February 11 and 12, 1949, followed by New York performances on February 16 and 19 at Carnegie Hall and on February 18 in Brooklyn. The only BSO performances since then were given by Charles Munch (in December 1954 in Boston, Newark, Brooklyn, and New York, followed by a Cambridge performance in March 1955 and a Tanglewood performance on July 8 that year) and Colin Davis (October 1973). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp, and strings.*

Completed in Hollywood on September 23, 1947, this is one of the series of works on classical Greek subjects which suited so well Stravinsky's neoclassic middle period. Earlier examples include the opera-oratorio *Oedipus Rex* (1927), the ballet *Apollo* or *Apollon Musagète* (1928), and the melodrama *Perséphone* (1933). Allied to this, too, is his recourse to Latin in *Oedipus Rex*, the *Symphony of Psalms* (1930), and the Mass (1948).

Orpheus was staged by the Ballet Society (now the New York City Ballet) at the City Center, New York, with scenery and costumes by Isamu Noguchi, on April 28, 1948. Noguchi, the composer said,

> saved use from cliché "Greek": the chlamys [Greek mantle with shoulder clasp], Doric backdrops, and so on.... His greatest success was the transparent curtain which fell over the scene during the Interludes like a fog....The ballet was an immediate success, largely because it was brilliantly danced, especially by some of Balanchine's present and future wives.... Because so much of Orpheus is mimed song, it seemed inevitable that my next work would be an opera [*The Rake's Progress*].

Like the music of *Apollo* and *Agon*, that of *Orpheus* is succinct and "symphonic" enough that no concert suite or adaptation has ever been deemed necessary, so it is played in concert exactly as it is heard in the theater.

Ingolf Dahl, the composer and Stravinsky pupil, says of the music:

> Throughout major parts of this ballet, Stravinsky thinks of his music in terms of its speaking quality, as if it were giving voice to the inflection of the protagonists and their story. It is not the language of everyday life, but rather a hieratic speech, intoned by the orchestra and by the instruments individually. This minutely controlled music, so expressive through its proportions and shape, so expressive through its own melodic attitude, is in complete accord with its function: the unhurried, tenderly evocative retelling of mythological story....
>
> Never before had Stravinsky so consciously and so consistently applied himself to the creation of a one-leveled monochromatic music. He was aware of the respon-

ANNA FINNERTY, who loved having tea with the BSO development staff, left this cup and saucer as a reminder of how she enjoyed being here at Symphony Hall.



A CUP OF TEA LED TO A

legacy of giving

Miss Finnerty was as dignified as this beautiful, acoustically perfect Hall. She delighted in helping any way she could. She would come to the offices at the Symphony ready to stuff envelopes or arrange nametags. She asked one day how to leave a gift in her will to the BSO. She was told to add the wording "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115." She certainly did follow up on those instructions. After her death, Miss Finnerty gave the BSO more than $1 million to endow a chair in perpetuity.

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sibility that such a subjugation to the Apollonian principle would impose on him. But in rejecting the temptations which Dionysian dynamism constantly offers, he accomplished a subtle variety of musical means of a much higher order. His insistence on unification produces no more monotony than one finds in the music of Bach or Buxtehude. For the shaping and profiling of melodic phrases, the life of the inner parts and of the harmonies, the vitality of the rhythm, all of these in balance supply a truly musical variety that seems inexhaustible.

The opening lament is a subdued piece of polyphonic character, built on a chorale-like subject whose beats are measured by the harp almost throughout. The first *Air de danse* is a spun-out and highly developed variation. The descent into Hades (first Interlude) is a fugue set in slow, measured phrases.



Nicholas Magallanes and Maria Tallchief in the 1948 premiere production of "Orpheus"

"The music for the Furies is soft," Stravinsky wrote, "and constantly remains on the soft level, like most of the rest of this ballet." The second *Air de danse* is a recitative and aria for two oboes and harp, accompanied by the orchestra. The continuation, after a short pause (second Interlude), is a canonic elaboration of the aria, followed by the first *Pas d'action*. The *Pas de deux* is a climax of polyphonic but not dynamic intensity; only toward its conclusion is there a short crescendo leading to four beats of silence, as Orpheus looks on Eurydice and she falls dead. The third Interlude, as Orpheus returns to earth, is simply a retrograde form of the first. The second *Pas d'action*, the attack of the Bacchantes, at last brings loudness and ferocity, with slashing chords in the manner of *Le Sacre du printemps*.

The closing Apotheosis is derived from the music of the beginning. But, in the words of Ingolf Dahl, "two solo horns, as if they were the voices of Orpheus and Apollo, intone a two-part fugue which is a paraphrase of the chorale subject with which the ballet opened."

The following outline of the numbers is correlated with excerpts from various synopses of the original ballet productions.

FIRST SCENE

(*Lento sostenuto*). Orpheus stands alone, mourning at the tomb of Eurydice. His lyre lies soundless at his feet as he stands with bent back and helpless arms. Three of his friends enter. They offer their sympathy, lay tributes on the grave, and depart.

Air de danse (*Andante con moto*). Taking up his lyre, Orpheus strikes music from it and begins to dance. Wood sprites and a satyr appear in answer to his playing, but they

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cannot comfort him. For a moment he dances with them, but then returns to his lonely vigil.

Dance of the Angel of Death (*L'istesso*). The Angel of Death rises from Hades and appears to him, granting him the power to cross the Styx and rejoin Eurydice. A golden mask is placed over his eyes, and the Angel of Death, taking the lyre in his hand, leads Orpheus on the long journey.

Interlude. A white silken curtain descends as if a mist has fallen, and figures move behind it, stirring it into swirling, ominous shapes as the two make their descent to hell.

SECOND SCENE

Pas des Furies (*Agitato in piano*; *Sempre alla breve ma meno mosso*). A company of Furies wait to destroy Orpheus. They are surrounded by tortured souls oppressed by great rocks, who move only with difficulty. The Furies prepare to attack the invaders. The Angel moves behind the masked and unseeing Orpheus and, guiding his hand, urges him to play upon his lyre.

Air de danse (*Grave*; *Un poco meno mosso*). Orpheus plays, and the Furies are stilled. He stops playing.

Pas d'action (*Andantino leggiadro*). His music has conjured up Pluto himself from the darkness. He brings Eurydice with him, and Orpheus, sensing her presence, pleads that she be restored to him. Pluto consents, and himself joins the hands of husband and wife, only commanding that Orpheus shall not raise the golden mask and look on Eurydice until he reaches earth once more. The Angel of Death, taking the lyre again, leads them out of Hades. The misty curtain of white again falls.

Pas de deux (*Andante sostenuto*). At first, Eurydice simply follows Orpheus' footsteps. Then she grows impatient and passes him, dancing a lighthearted dance before him which he wishes to join. At last Orpheus tears the mask from his face. Eurydice falls dead at his feet.

Interlude (*Moderato assai*). Orpheus, turning to grasp his lyre from the Angel of Death, finds that it disappears as he reaches toward it. The bereft Orpheus continues his journey, and earth reappears.

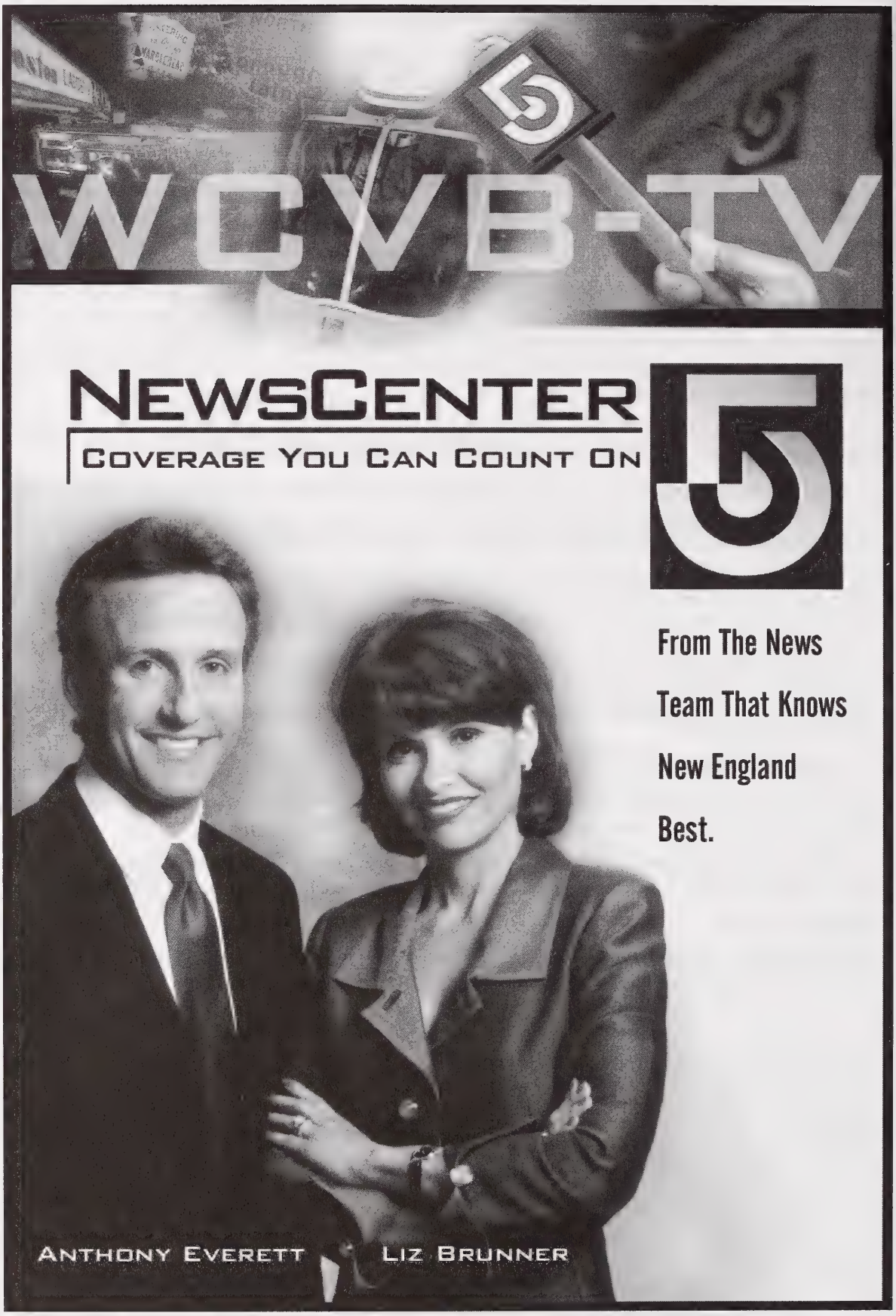
Pas d'action (*Vivace*). Orpheus wanders into the country of the Bacchantes, fierce and violent women. The Bacchantes attack him, seize him, and tear him to pieces.

THIRD SCENE

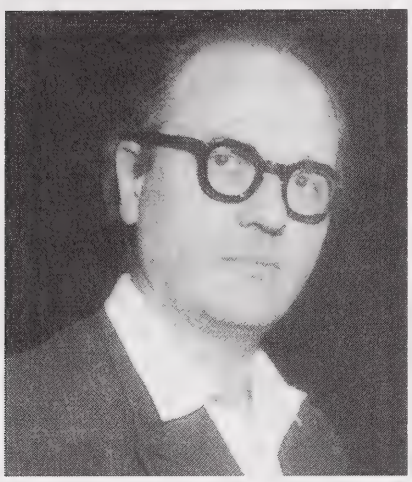
Apotheosis of Orpheus (*Lento sostenuto*). Orpheus dies, but his severed head sings on. Apollo appears and carries the singing head up toward heaven.

—Jack Diether

The late Jack Diether, an American musicologist born in Vancouver, British Columbia, was also a critic, annotator, and frequent contributor to scholarly and general publications. For his studies of the life and works of Gustav Mahler he was awarded the Mahler Medal of Honor of the Bruckner Society of America. His program note on Stravinsky's *Orpheus* appeared originally in the Boston Symphony program book of October 1973.


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Olivier Messiaen
Réveil des oiseaux, for piano and orchestra



Olivier Messiaen was born in Avignon, France, on December 10, 1908, and died in Paris on April 22, 1992. He composed Réveil des oiseaux *in 1953. The score is dedicated (in French) "to the memory of the writer and ornithologist: Jacques Delamain"; see below for further dedications. Messiaen's future wife, the pianist Yvonne Loriod, was piano soloist and Hans Rosbaud conducted the Southwest German Radio Symphony Orchestra in the world premiere of the piece, which took place October 11, 1953, at the Donaueschingen Festival. These are the first performances by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for three flutes and piccolo, two oboes and English horn, two clarinets and E-flat clarinet, bass clarinet, three bassoons, two horns, two trumpets, percussion (temple blocks, woodblock, cymbal, tam-tam, and xylophone), celesta, glockenspiel, and strings.* Réveil des oiseaux *is about twenty minutes long.*

The dedication page of the printed score to Messiaen's *Réveil des oiseaux* ("Awakening of the Birds"), in addition to the dedication noted above, reads (again in French), "In homage to Yvonne Loriod,* who has sensitivity, and who played the piano solo part of this work in brilliant fashion." Messiaen also judiciously and significantly acknowledges his other principal inspirations: "To the blackbirds, thrushes, nightingales, orioles, robins, warblers, and all the birds of our forests."

This bright, aeriform *concertante* piece was the composer's first major foray in a series of works with material based almost entirely on birdsong. Following closely on *Réveil* were *Oiseaux exotiques* for winds and percussion and the seven books of *Catalogue des oiseaux* for solo piano. *Petites esquisses des oiseaux* ("Bird-sketches") for solo piano and *Un vitrail et des oiseaux* ("Stained glass and birds") for orchestra came in the 1980s, and there were several smaller pieces along the way. Birds and their songs appeared frequently in Messiaen's music from his earliest pieces, even if not explicitly identified; by the 1940s nearly every work contained some birdsong. Birds are central to Messiaen's crowning achievement, the opera *St. François d'Assise*, not only musically but also as an overarching metaphorical and dramatic motif.

Messiaen began collecting birdsong when he was about fifteen, and throughout his life made a practice of notating its complicated rhythms and melodies directly onto manuscript paper. In his music, Messiaen's birds can be abstract and symbolic, as the dove in "La Colombe," the first of the preludes for piano (1928-29), whose cooing is not represented at all. The first deliberate use of what Messiaen called "bird-style" is in the organ piece *La Nativité du Seigneur* (1935)—bird-style being not a transcription of birdsong but rather an intimation, in this case what Messiaen calls "a Magnificat, an alleluia in bird-style." It is in *Quartet for the End of Time* in 1941 that the use of birdsong becomes material and systematic: violin-as-nightingale and clarinet-as-blackbird are clearly to be heard at the start of the first movement, "Liturgie du cristal." The composer's philosophy about its use here and in other examples from the 1940s, such as *Visions de l'amen* for two pianos and *Vingt regards sur l'Enfant-Jésus* for piano solo, is that "it is ridiculous to imitate nature slavishly." The birds are recognizable, but still abstractions within an abstract context.

Messiaen's birds of the 1940s were icons within Chagalls; with the much more accu-

*Loriod herself is a near-bird; her name is close to the French "*loriot*," which is our oriole.

Noms des oiseaux qui chantent dans cette partition,
par ordre d'entrée en scène symphonique, en cinq langues:

Français	*Allemand*	*Anglais*	*Italien*	*Espagnol*
Rossignol	*Nachtigall*	Nightingale	*Rusignolo*	Ruiseñor común
Chouette chevêche	*Steinkauz*	Little Owl	*Civetta*	Mochuelo
Torcol	*Wendehals*	Wryneck	*Torcicollo*	Torcecuello
Bouscarle	*Seidenrohrsänger*	Cetti's Warbler	*Rusignolo di fiume*	Ruiseñor bastardo
Alouette lulu	*Heidelerche*	Wood Lark	*Tottavilla*	Totovia
Merle noir	*Amsel*	Blackbird	*Merlo nero*	Mirlo común
Engoulevent	*Nachtschwalbe*	Nightjar	*Succiacapre*	Chotacabras gris
Pouillot véloce	*Zilpzalp*	Chiffchaff	*Lui piccolo*	Mosquitero común
Rouge-gorge	*Rotkehlchen*	Robin	*Pettirosso*	Petirrojo
Grive musicienne	*Singdrossel*	Song Thrush	*Tordo*	Zorzal común
Pinson	*Buchfink*	Chaffinch	*Fringuello*	Pinzón común
Grive draine	*Misteldrossel*	Mistle Thrush	*Tordela*	Zorzal charlo
Fauvette grisette	*Dorngrasmücke*	Whitethroat	*Sterpazzola*	Curruca zarcera
Coucou	*Kuckuck*	Cuckóo	*Cuculo*	Cuco
Pic épeiche	*Buntspécht*	Great Spotted Woodpecker	*Picchio rosso maggiore*	Picapuertas mayor
Hypolaïs polyglotte	*Orpheusspötter*	Melodious Warbler	*Canapino*	Zarcero común
Huppe	*Wiedehopf*	Hoopoe	*Upupa*	Albubilla
Pic vert	*Grünspecht*	Green Woodpecker	*Picchio verde*	Pito real
Accenteur mouchet	*Heckenbraunelle*	Dunnock (Hedge-Sparrow)	*Passera scopaiola*	Accentór común
Moineau	*Haussperling*	House Sparrow	*Passera europea*	Gorrión común
Rouge-queue de muraille	*Gartenrotschwanz*	Redstart	*Codirosso*	Colirrojo real
Loriot	*Pirol*	Golden Oriole	*Rigogolo*	Oropéndola
Corneille noire	*Rabenkrähe*	Carrion Crow	*Cornacchia nera*	Corneja negra
Pie	*Elster*	Magpie	*Gazza*	Urraca
Fauvette à tête noire	*Mönchsgrasmücke*	Blackcap	*Capinera*	Curruca capirotada
Tourterelle	*Turteltaube*	Turtle Dove	*Tortora*	Tórtola común
Mésange bleue	*Blaumeise*	Blue Tit	*Cinciarella*	Herrerillo común
Linotte	*Bluthänfling*	Linnet	*Fanello*	Pardillo común
Troglodyte	*Zaunkönig*	Wren	*Scricciolo*	Chorchin
Fauvette des jardins	*Gartengrasmücke*	Garden Warbler	*Beccafico*	Curruca mosquitera
Pouillot fitis	*Fitis*	Willow Warbler	*Lui grosso*	Mosquitero musical
Verdier	*Grünfink*	Greenfinch	*Verdone*	Verderón común
Serin cini	*Girlitz*	Serin	*Vercellino*	Serín
Sittelle	*Kleiber*	Nuthatch	*Picchio muratore*	Trepador azul
Chardonneret	*Stieglitz*	Goldfinch	*Cardellino*	Jilguero
Étourneau-sansonnet	*Star*	Starling	*Storno*	Estornino pinto
Pouillot Bonelli	*Berglaubsänger*	Bonélli's Warbler	*Lui bianco*	Mosquitero papialbo
Pigeon ramier	*Ringeltaube*	Wood Pigeon	*Colombaccio*	Paloma torcaz

From the printed score of "Réveil des oiseaux": "Names of the birds who sing in this score, in order of appearance in the symphonic scene, in five languages"

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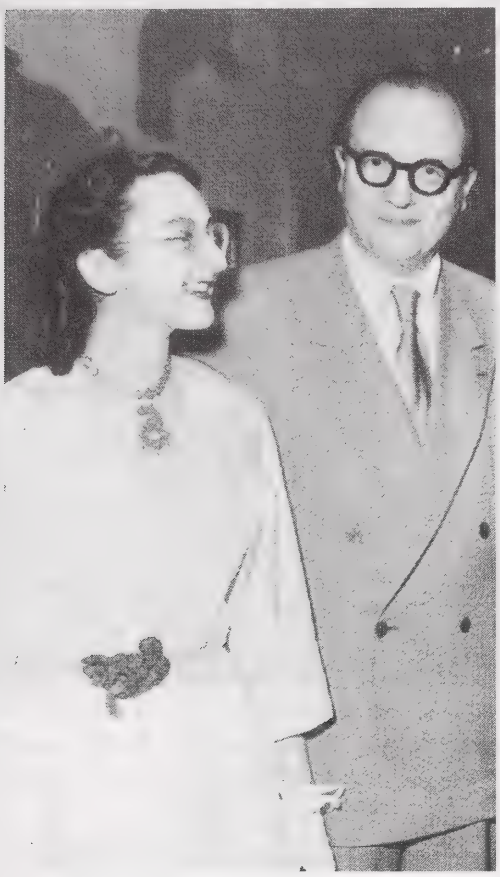
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rate transcriptions used in *Réveil des oiseaux* and later works they become Audubons. Messiaen commentator Malcolm Troup attributes the change to the composer's weariness with the complex formalism that permeated *Turangalîla-symphonie* and other works of the time. To Troup, *Réveil des oiseaux* seems to represent "a wilful burning of bridges. Not a trace here of Greek or Hindu rhythms, of modes of limited transposition, of melodic templates—no reliance on outworn props and mainstays, only pure unadulterated birdsong, which in Messiaen's book of emblems stood for freedom." Freedom, and a new beginning. Messiaen had originally thought to call *Réveil* "Le Printemps" ("Spring") with all that that implies about regeneration, nature, and a composer in middle age writing a piece for a young woman pianist that eventually becomes the composer's wife.



Olivier Messiaen with Yvonne Loriod, c.1950

Musically, it was not only formalism in technique that Messiaen may have been escaping. With his "Tristan and Isolde" trilogy *Harawi (Song of love and death)*, *Turangalîla*, and *Cinq rechants*, Messiaen had delved deeply into divine and worldly adoration, the musical expression of which achieved a visceral, emotional, and spiritual saturation that Messiaen could take no further. Immediately following this trilogy he composed the *Quatre études* for piano, a set of small, austere, technical pieces. The second of these, "Mode de valeurs et d'intensités" ("Mode of values and intensities"), composed at Tanglewood in 1949, is often cited as a seminal work in integral serialism. Significantly, the *Quatre études*—left-handed exercises, Messiaen often implied, taken more seriously than they should have been—were partly responsible for triggering the "pointillist" vogue that prevailed among progressive composers in the early 1950s. From somewhere beyond the musical world bounded by the two extremes of *Turangalîla* and the *Quatre études* comes *Réveil des oiseaux*, Messiaen's return to himself—outside of fashion and out from under a weighty, even oppressive, complex of musical and religious symbolism. Of course there is something left of symbolism, though of a different order. In birdsong we can speak of an exemplification of Messiaen's spiritual concerns: the song is joy unfettered, the song tells of the world's love for god, love for life, and longing for heaven. It is in this sense that birdsong becomes the most constant symbol in Messiaen's iconography.

Messiaen's birdsong transcriptions, however representational they had become by the 1950s, are something different when incorporated into musical works. Rhythm is regularized, with notes of similar length being assigned equal, relatively simple values, usually thirty-second-notes, sixteenth-notes, or eighth-notes; occasionally triplets, sextuplets, quintuplets, or dotted values are required. Where genuine bird melodies make use of microintervals smaller than those possible on a piano, Messiaen sometimes maintains the rough proportion of those intervals by expanding others. A quarter-tone followed by a major second (for example) might be transcribed as a half-tone followed by a major third; the proportions between the first and second intervals remains (roughly) the same.

There are far too many birds in the European forest of *Réveil des oiseaux* to name individually (see top of opposite page). In the music, the solo piano's cadenzas alternate

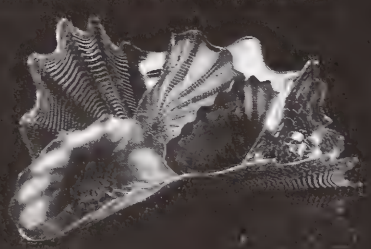


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with the many-species bird-chorus ensembles and tuttis of the orchestra. The birds awake in stages as outlined by Messiaen's preface to the score:

Midnight
Four o'clock in the morning
Dawn Chorus
Morning Songs
Noon

The first we hear is a lone nightingale represented by the solo piano in octaves. After about a minute of this song, two new nightingales duet while the first is silent; the second nightingale's song is in the right hand and the third's is in the left. Then the first bird returns, once more in octaves. The violin's entry at the end of this section is as an owl, whose call makes its way to other instruments as new birds (each indicated in the score) join the early morning ensemble: Cetti's warbler in the clarinet, wood lark in the piccolo, two blackbirds in celeste and piano, and a song-thrush ensemble of oboe, clarinet, trumpet, violins, and violas. Instrumentation and occasional attendant harmony are indicators, rather than imitations, of the unique timbre of the birds' voices and also of their environment.

The songs are somewhat subdued, in solos and small groups, until about the seventh minute, when the piano's robin seems gradually to awaken the entire forest. This incredibly detailed and very musical contrapuntal construction is the Dawn Chorus, the climax of the piece. Its abrupt end is succeeded by another piano cadenza, this time a blackcap warbler (*fauvette à tête noire*), and the gentler combinations of Morning Songs. The piano's noon coda surveys a richly varied aviary including blackbird, crow, thrush, finch, Bonelli's warbler, nuthatch, oriole, and others, with an extended reprise for a robin. Finches (violins), great spotted woodpecker (woodblocks), and cuckoo (temple blocks) provide the brief final cadence.

—Robert Kirzinger

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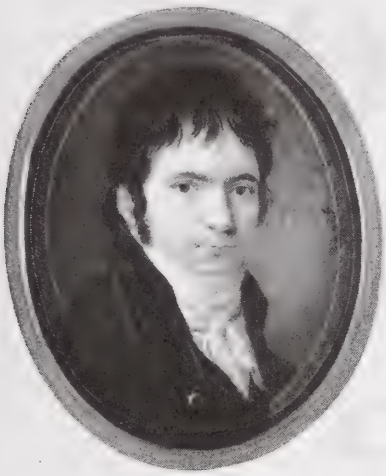
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Ludwig van Beethoven
Symphony No. 2 in D, Opus 36



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed the Second Symphony during the summer and fall of 1802; its first performance took place as part of an all-Beethoven concert at the Theater-an-der-Wien in Vienna on April 5, 1803 (the program also included the First Symphony as well as the premieres of the Piano Concerto No. 3 and the oratorio "Christ on the Mount of Olives"). The first American performance (perhaps not complete) took place on May 8, 1821, at Washington Hall in Philadelphia, with Charles Hupfeld conducting the Musical Fund Society. The first complete documented American performance was given on April 22, 1843, at the Apollo Room in New York, with George Loder and the Philharmonic Society. Georg Henschel led the first Boston Symphony performances in November 1881, during the BSO's first season, subsequent performances being given by Wilhelm Gericke, Franz Kneisel, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Colin Davis, Eugene Ormandy, Klaus Tennstedt, Roger Norrington, John Nelson, Robert Spano (the most recent Tanglewood performance, on July 25, 1992), and Seiji Ozawa (including European tour performances in December 1993 and the most recent subscription performances in October 1999). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Second Symphony in D major, finished in 1802 when he was thirty-one, has long been a model of creative detachment. This most brash, rollicking, youthful, and nearly carefree of his symphonies was written in some of the darkest months of his life—when he could no longer deny that his hearing was going, that his health would never be good again, that pain was likely to be his closest companion. For good reason as he worked on the D major symphony, Beethoven was near suicide. Somehow, out of that anguish came an explosion of high spirits on the page, and soon after that an explosion of imagination. It would not be the last time in his life to see such a connection of misery, joy, and historic creative growth.

In terms of his career, in 1802 Beethoven was as hot as hot gets. When Beethoven was twenty, Joseph Haydn had prophesied that as composer and pianist, this youth was going to be one of the most famous musicians in Europe. With his Second Symphony, Beethoven was on the verge of fulfilling that prophecy. In the next year he started the revolutionary Third Symphony, the *Eroica*; its premiere brought Western music to a new era.

As a pianist in those days, Beethoven was the rage of Vienna, above all because of the fire and imagination of his improvisations. He was becoming the essential musician for the Romantic sensibility; if his own sensibilities were formed in an earlier generation, Beethoven wrote the main musical accompaniment to the burgeoning Romantic movement. At the same time, for all the unbridled imagination of his playing and all the capriciousness of his personality, he was an infinitely painstaking artist. At thirty-one he was still feeling his way, but a central pattern of his life was already set: the expressive and the technical always worked together, neither sacrificed to the other. In his time everybody said his music was wild, demonic, a revelation, a force of nature, a threat to youth—those sorts of things. Only a few saw the implacable control, the command of form, the impeccable skill in writing for every instrument and medium. In his physical being Beethoven was a mess, in his practical dealings with the world more or

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less the same, in his musical voice unprecedentedly personal and passionate. As a musician he was the careful, consummate professional.

In the works of his twenties, notably the first set of string quartets, we hear Beethoven patiently grappling with media and genres that the previous generation had perfected. His task in those years was to hone his craft, assimilate the lessons of Haydn and Mozart, and at the same time to escape them and find his own voice. With the genre of the symphony it was thus only to a degree. Our idea of a symphony as the king of instrumental forms is what Beethoven made of the symphony, starting with the *Eroica*. Certainly late Haydn and Mozart pointed the way to symphonies of larger scope, weight, and ambition. But for Beethoven this genre seemed to have been less fraught than the Classical ones of, say, opera and string quartet. He found his voice first on his own instrument, the piano, where his improvisations could lead directly to work on the page. But already in the first two symphonies he is more aggressive, more willing to take chances than in other early orchestral and chamber works. In its time, the First Symphony was a stunner from the opening chord: it begins with a dissonance, and in the wrong key.

So if in his first two symphonies Beethoven did not quite know yet where he was headed, he seemed to understand that this field was his to conquer and claim. It is no accident that the *Eroica*, originally dedicated to Napoleon, rose from a military meta-



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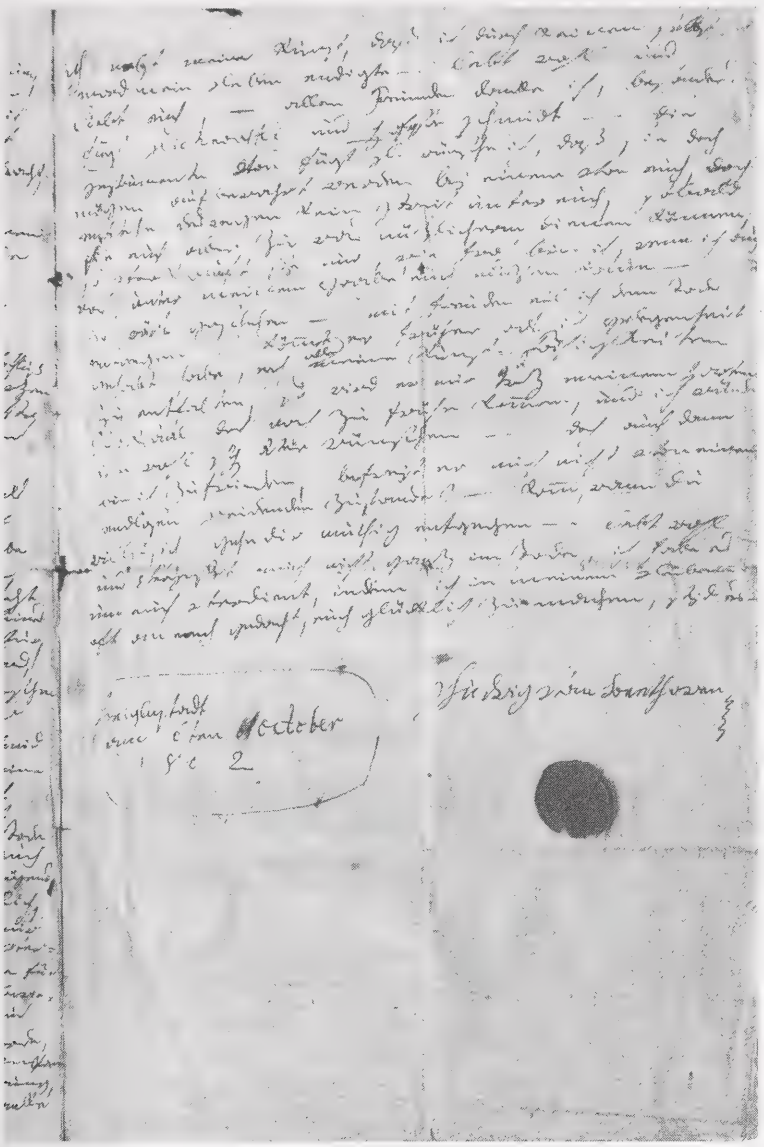
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phor. At least in his youth, Beethoven saw his position in music as he saw that of Napoleon in the world: not just a conqueror, but a remaker of things for the better.

The first two symphonies reveal another pattern that carried into Beethoven's full maturity—a serious, intense symphony followed by a lighter one: the revolutionary *Eroica*, the graceful Fourth; the stormy Fifth, the gentle Sixth, and so on. The First Symphony is not always sure of itself, but it is a serious and searching piece. Then came the Second, with its jokes and games, its skitters and yawps.



Last page of Beethoven's Heiligenstadt Testament, with his signature and the circled notation "Heiglnstadt am 6ten October 1802"

Beethoven tends to establish a mood at the beginning of a work and to follow it through, with variation and contrast, relatively clearly to the end. The keynotes of the Second are good cheer and eruptive wit. The music constantly jumps from soft to loud, the loud usually being *fortissimo*, a volume indication Mozart and Haydn rarely used at all. (They used *forte*. Merely *loud* was loud enough for them, but not for Beethoven.)

The first movement begins with a *fortissimo* stroke, a soft answer, another *fortissimo*. The tone of the slow introduction is hardly violent despite its contrasts, though—rather warm, expansive, and lighthearted. The Allegro con brio that breaks out in due course is a familiar world, recalling, say, the overture to a Mozart comic opera, one with lots of intricate scheming in the plot, the music full of kicks in the pants and faux pathos. Don Giovanni and Leporello linger in the wings here. Yet nobody would mistake this piece for its models in Mozart and Haydn. There is a driving nervous energy unprecedented in the literature to that time, and the orchestral sound is likewise bigger, more sonorous than any before. The first theme is darting and vigorous, the second hardly contrasting—something of a dancing march. There is a long, intense, fully Beethovenian development section prophetic of many to come, and a big coda as well. In both, the expected dramatic gestures are more in the line of jokey melodrama. In this symphony the spirits stay high: the momentary clouds of the coda are pierced by sunshine, and the movement ends on joyous gestures sounding more like the ending of a whole symphony.

In its gentle songfulness the second movement recalls the delicate, perfumed ironies

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of the Classical *galante* atmosphere. Beethoven's rich scoring, though, takes most of the preciousness out of that tone. The movement is summery, relaxed, one of the sheerly loveliest he ever wrote—predictive of the Ninth Symphony's slow movement, if without the ethereal mystery of the late work. For now, Beethoven sticks with *gemütlichkeit*, that untranslatable German word indicating something on the order of cozy, sanguine, wine-enhanced good cheer among friends.

The darting scherzo is in love with its own quirkiness, the nimble banter between the sections of the orchestra, and naturally the eruptive jumps from soft to loud. (History used to claim that Beethoven invented the symphonic scherzo—the word means "joke" —in this symphony. As usual, it was really Haydn's idea.) A folksy Trio is at least a bit more flowing; we have to stop jumping around sometime, but obviously in this case, as little as possible.

Our rondo finale starts out with an absurd whooping fillip, which dissolves into skittering comedy. As it turns out, that little two-note fillip is actually the main motive of the movement; it keeps coming back, getting funnier every time. There's a flowing theme for contrast, but again, only enough relaxation to keep the excitement fresh. The Beethovenian gift for generating relentless energy has arrived on the scene. The coda, of course, is a romp.

So Beethoven composed in the summer of 1802 in the beautiful old village of Heiligenstadt outside Vienna. And as he shaped this marvelous and masterful foolery he was writing down his despair in a document known as the Heiligenstadt Testament (see illustration on page 41). "I was on the brink of taking my life," he wrote. Then he realized the one thing that might make the suffering and loneliness worth it: "Art alone stopped me. It seemed inconceivable that I should leave this world without having produced all that I felt I must. And so I go on leading this miserable life." He was not indulging in self-pity or dramatics here; he was only writing the truth. He kept that piece of paper with him for the rest of his life, to remind himself of what his life was all about.

Out of that despair and that resolution rose one of the most powerful and innovative floods of work in the history of human creativity: the Second Period, his full maturity, which from the *Eroica* history has also been called the Heroic period. When that had run its remarkable course, Beethoven fell into years of illness and despondency—and once again pulled himself out of it to create something new in the world, the sublime late works that include the Ninth Symphony's Hymn to Joy. Our greatest heroes tend to be characterized by a union of brilliance, courage, the right historical moment, and suffering. Between the Heiligenstadt Testament and the Second and Third symphonies we see that archetype in its tragic and admirable essence.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.



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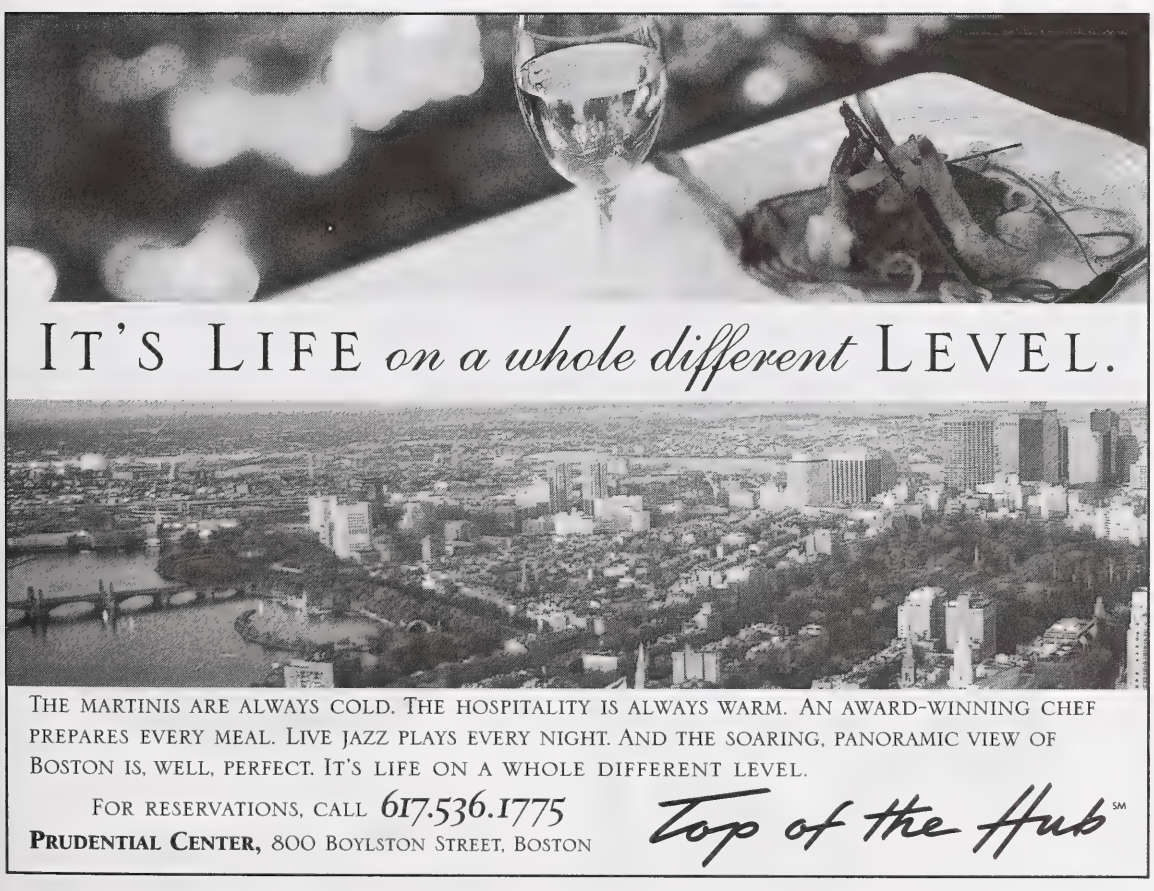
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detailed and technical source. Yvonne Loriod's world premiere performance of *Réveil des oiseaux* with Hans Rosbaud conducting the Sinfonieorchester des Südwestfunks at the Donaueschinger Musiktage in 1953 is available in surprisingly good sound (col legno "Collage" series, with Messiaen's *Oiseaux exotiques* and *Chronochromie*). Loriod recorded the piece again with Václav Neumann and the Czech Philharmonic (Supraphon, no longer available) and more recently with Kent Nagano and the ORTF National (Erato, with *Trois Petites Liturgies*). Pierre-Laurent Aimard, a pupil of Loriod and Messiaen, recorded *Réveil des oiseaux* with Pierre Boulez and the Cleveland Orchestra (Deutsche Grammophon, with *Sept Haïkaï* and *Poèmes pour Mi*).

—Robert Kirzinger

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Two other recent, readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by



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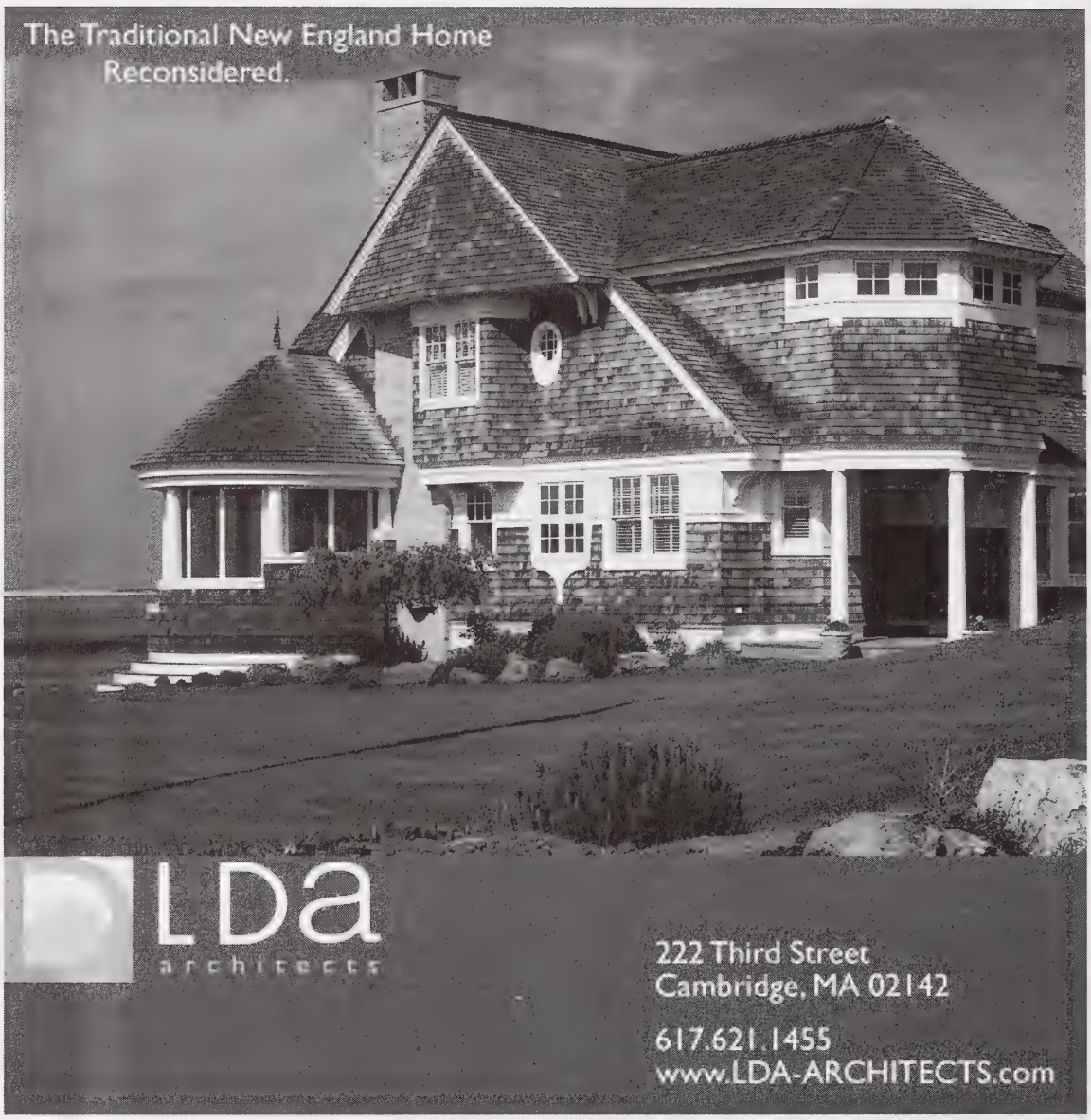
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Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California). Recordings of *Orpheus* include Esa-Pekka Salonen's with the Philharmonia Orchestra (Sony Classical), the conductor-less Orpheus Chamber Orchestra's (Deutsche Grammophon), Neeme Järvi's with the Concertgebouw Orchestra of Amsterdam (Chandos), and the composer's own, with the Chicago Symphony Orchestra (Sony Classical, currently available only in the twenty-two disc "Complete Stravinsky" box set).

The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi are also among the composers represented in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's equally classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Symphony No. 2 on a single disc with the Symphony No. 5 (Teldec). Other recordings of the Second include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the version in his recorded cycle from the early 1960s), Christoph von Dohnányi's with the Cleveland Orchestra (Telarc, with the Symphony No. 1), George Szell's with the Cleveland Orchestra (Sony Classical, with the Symphony No. 5), and David Zinman's with the Tonhalle Orchestra of Zurich (Arte Nova, with the Symphony No. 1 or in Zinman's budget-priced complete set of the nine Beethoven symphonies). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Serge Koussevitzky's 1938/39 recording of Beethoven's Symphony No. 2 has been reissued in a two-disc set entitled "Koussevitzky Conducts Classical Symphonies" (Pearl, with Beethoven's Symphony No. 8, Haydn symphonies 94 and 102, and Mozart symphonies 29 and 34). Erich Leinsdorf recorded Beethoven's Second Symphony with the Boston Symphony Orchestra in 1967 (RCA, currently unlisted).

—Marc Mandel



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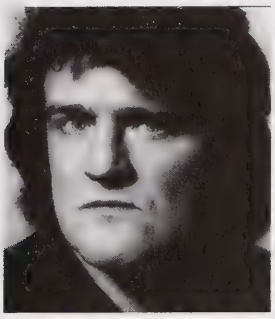
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certgebouw Orchestra in Amsterdam and works for the first time with the London Symphony Orchestra. Ingo Metzmacher has been recording for EMI Classics since 1992, when his first CD, "A Portrait of Charles Ives" with the Ensemble Modern, was nominated for the Germany Music Award. Other releases include Henze's Symphony No. 9 with the Berlin Philharmonic and the eight symphonies of Karl Amadeus Hartmann with the Bamberg Symphony. Most recently, EMI has released live recordings of his New Year's concerts from Hamburg under the title "Who is afraid of Twentieth-Century Music?," featuring music of Adams, Bernstein, Henze, Kagel, Ives, Stravinsky, Ravel, Kurt Weill, Takemitsu, Shostakovich, and others. Mr. Metzmacher made his Boston Symphony Orchestra debut in March 2001 conducting music of Weber, Henze, Mendelssohn, and Richard Strauss.

Jean-Efflam Bavouzet



Making his Boston Symphony debut at these concerts, Jean-Efflam Bavouzet performs with leading international orchestras, among them the Gürzenich Orchestra of Cologne, Bournemouth Symphony, Hallé Orchestra, Weimar Staatskapelle, Hong Kong Philharmonic, Calgary Philharmonic, Utah Symphony, and Symphony National de Belgique. In March 2003 he will appear with the Berliner Symphoniker and conductor Jean-Claude Casadesus. Mr. Bavouzet has appeared with the finest ensembles of his native France, including the Orchestre National de France with Charles Dutoit, the Orchestre de Capitol de Toulouse, the Orchestre de l'Île-de-France, and the symphony orchestras of Lyon, Metz, and Nancy. In 1998, at the invitation of Sir Georg Solti, he performed Bartók's Third Concerto with Pierre Boulez and the Orchestre de Paris in Paris and Rome to exceptional critical acclaim. Conductors with whom Mr. Bavouzet has collaborated include George A. Albrecht, Yutaka Sado, Marek Janowski, Armin Jordan, Kobayashi Ken-Ichiro, Emmanuel Krivine, Andrew Litton, Kent Nagano, Hans Graf, Jacques Mercier, Michel Plasson, Youri Simonov, David Atherton, Pavel Kogan, and Mark Ermler. He is a frequent guest at such European and American festivals as the Chopin Festival Paris, Schleswig-Holstein, Ruhr Klavierfestival, Harrogate, Kalamazoo, American Spoleto, Mainly Mozart, Bard, Yokohama, Sakharov, and Sarov. Mr. Bavouzet made his North American debut in 1986 under the auspices of Young Concert Artists. He has since toured the United States and Canada, including appearances at New York's 92nd Street Y and at the Kennedy Center in Washington, D.C. Among his many recordings are Haydn and Schumann recitals for Harmonic Records. The former won the "*Choc*" Award of *Le Monde de la Musique* and, together with the Schumann disc, was voted one of the Best Classical Recordings of 1992 by *Le Monde*. In 1998 Harmonic Records released his world premiere recording of the complete etudes of Maurice Ohana. He has recorded music of Chopin and Debussy for the Japanese label Pony Canyon Classics. A new collaboration with ECM Records will begin with Ravel's complete solo piano works. Jean-Efflam Bavouzet's repertoire includes all of the Bartók, Beethoven, and Prokofiev piano concertos. This season he is touring with the complete solo works of Ravel in one program. His recitals often include music by Boulez, Ligeti, Stockhausen, and Messiaen, among others. Since 1995 he has appeared regularly with pianist Zoltán Kocsis in duo-recitals. Mr. Bavouzet's frequent chamber music partners also include Alban Gerhardt and Laurent Korcia and his wife, pianist Andrea Nemecz. He teaches at the Hochschule Detmold in Germany.

Capital and Endowment Contributors

The Boston Symphony Orchestra enters the new millennium well positioned to succeed in achieving its performance, education, and outreach goals and in preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support forty percent of the annual budget. The BSO salutes the donors listed below, whose capital and endowment contributions of $10,000 or more were made between January 1, 2001, and December 31, 2001. For further information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.

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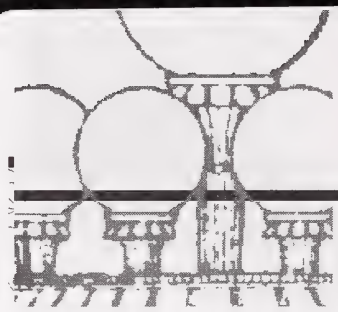
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help fund special projects, concert programs, new music for the Boston Pops, the BSO archives, and help bridge the gap between ticket revenue and the cost of presenting a full BSO season. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

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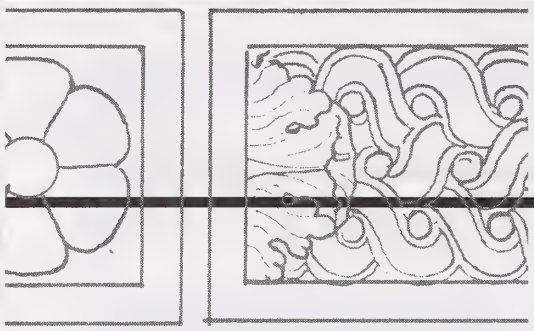
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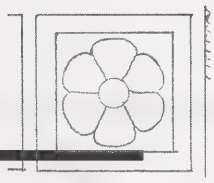
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000, and August 31, 2001.

For more information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.



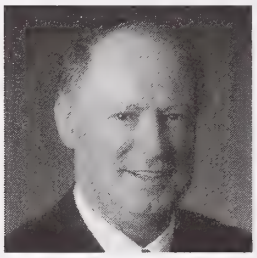
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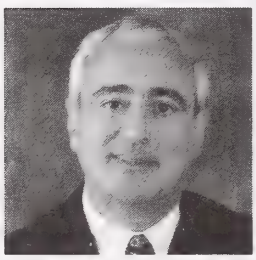
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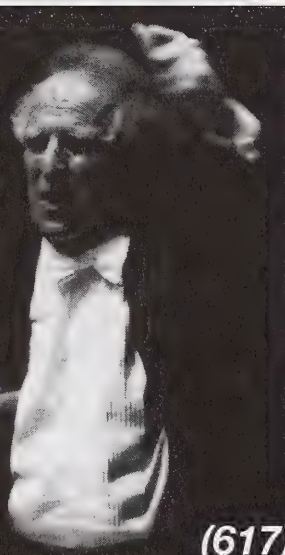
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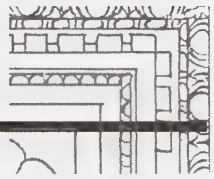
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NEXT PROGRAM. . .

Thursday, March 7, at 8
Friday, March 8, at 1:30
Saturday, March 9, at 8
Tuesday, March 12, at 8

Pre-Concert Talks by John Daverio, Boston University

HANS GRAF conducting

COLGRASS — *Crossworlds*, Concerto for Flute and Piano
(world premiere; commissioned by the Boston Symphony Orchestra through the Arthur P. Contas Commissioning Fund)

MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

INTERMISSION

SCHUBERT — Symphony in C, D.944, *The Great*

Andante – Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Allegro vivace

The distinguished Austrian conductor Hans Graf has led the BSO in a wide range of repertoire at Symphony Hall and Tanglewood since his Boston Symphony debut in March 1995. He returns next week to lead the world premiere of a new work commissioned by the BSO from North American composer Michael Colgrass, to feature the husband-and-wife team of flutist Marina Piccinini and pianist Andreas Haefliger. Colgrass began his career as a percussionist, and his compositions reveal a percussionist's ear for exotic, colorful instrumentation. He won the Pulitzer Prize in 1978 for his piece *Déjà vu*. Marina Piccinini has collaborated with him previously in commissioning and premiering his *A Flute in the Kingdom of Drums and Bells*. Colgrass's new concerto, *Crossworlds*, is an impressionistic work incorporating musical suggestions of Bali and the Middle East. Completing the program is Schubert's *Great* C major Symphony, a cornerstone of the early Romantic movement in music, composed late in the life of its innovative composer.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'D'—March 7, 8-9:55
Friday 'B'—March 8, 1:30-3:25
Saturday 'B'—March 9, 8-9:55
Tuesday 'B'—March 12, 8-9:55

HANS GRAF conducting
MARINA PICCININI, flute
ANDREAS HAEFLIGER, piano

COLGRASS	*Crossworlds*, for flute, piano, and orchestra (world premiere; BSO commission)
SCHUBERT	Symphony in C, *The Great*

Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

Thursday, March 21, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—March 21, 8-9:55
Friday Evening—March 22, 8-9:55
Saturday 'B'—March 23, 8-9:55
Tuesday 'B'—March 26, 8-9:55

ANDRÉ PREVIN conducting
GIL SHAHAM, violin

VAUGHAN WILLIAMS	Symphony No. 5
BEETHOVEN	Violin Concerto

Sunday, March 24, at 3 p.m.
Jordan Hall, New England Conservatory

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with ANDRÉ PREVIN, piano

POULENC	Sextet for Piano and Winds
LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

Thursday, March 28, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 28, 8-10
Friday 'B'—March 29, 1:30-3:30
Saturday 'A'—March 30, 8-10
Tuesday 'C'—April 2, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
MARIA RODRIGUEZ, soprano (Salud)
FELICITY PALMER, mezzo-soprano (Grandmother)
ALYSSON McHARDY, mezzo-soprano (Carmela)
VICENTE OMBUENA, tenor (Paco)
VINSON COLE, tenor (A Voice in the Forge)
GINO QUILICO, baritone (Manuel)
ALAN OPIE, baritone (Uncle Sarvaor)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Symphony No. 100, *Military*
FALLA	*La vida breve* (concert performance)

Thursday 'A'—April 4, 8-9:55
Friday Evening—April 5, 8-9:55
Saturday 'B'—April 6, 8-9:55

SEIJI OZAWA conducting
MSTISLAV ROSTROPOVICH, cello

WILLIAMS	*for Seiji!*
TANGUY	Cello Concerto No. 2 (American premiere)
DVOŘÁK	Cello Concerto

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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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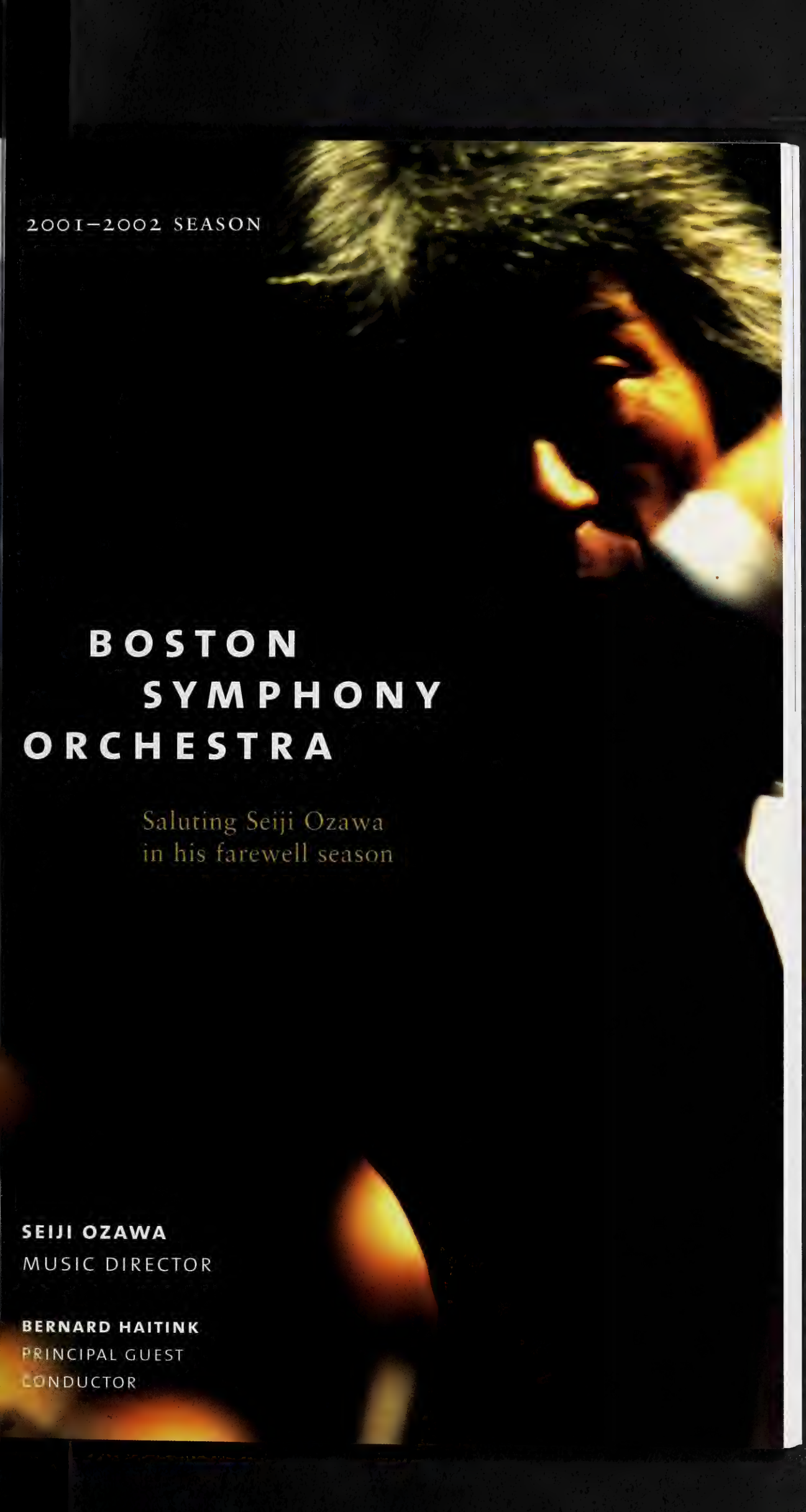
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This week's Pre-Concert Talks are given by John Daverio, Boston University School of Music.

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BSO

Bernard Haitink Extends BSO Contract Through 2003-2004 Season

We are extremely pleased to note that BSO Principal Guest Conductor Bernard Haitink has extended his contract with the Boston Symphony Orchestra for two years, through the 2003-04 season. Mr. Haitink was appointed principal guest conductor of the BSO in 1995. He is currently music director of London's Royal Opera, a post he relinquishes this year; he becomes music director of the Dresden Staatskapelle in August 2002. He has previously been music director of Glyndebourne, chief conductor of Amsterdam's Concertgebouw Orchestra, and principal conductor of the London Philharmonic. Mr. Haitink made his Boston Symphony debut in 1971 and has led the orchestra regularly in subscription concerts since 1985. He has also led the orchestra at Tanglewood, at Carnegie Hall in New York, and on a tour of summer music festivals last summer.

In announcing the contract extension, BSO Managing Director Mark Volpe noted that "Bernard Haitink has a very special relationship with the musicians of the Boston Symphony. We in Boston have known about this unique dynamic for years, and it was very gratifying to share this collaboration with festival audiences throughout Europe last September. We look forward to many more years of Maestro Haitink making wonderful music with the BSO."

Public Support for the Boston Symphony Orchestra

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO also has been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the U.S. Department of the Interior's "Save America's Treasures" fund and the federal highway department.

The Boston Symphony Orchestra extends its sincere thanks to legislators in Washington, on Beacon Hill, and in City Hall for their recognition of the important role culture plays in the life of the nation, the Commonwealth, and Boston, and for their efforts to increase the base of government support for the arts in Massachusetts. For more information on public support for the BSO, or on how to thank legislators for their role in making arts funding available, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

The Velia N. Tosi Concert Thursday, March 7, 2002

The Thursday-evening concert is supported through a generous gift to the Boston Symphony Orchestra Annual Fund in honor of Velia N. Tosi, who is celebrating her eightieth birthday. Velia is an active participant in many community organizations including the Boston Symphony Association of Volunteers; the Ladies Associates of the Museum of Fine Arts, Boston; the Boston University Women's Council; the Descendants of the Thomas A. Edison Association, New York; and the Girls and Boys Town of Italy, Boston, New York, and Rome. She also supports the Chelsea facility of the Boston Boys and Girls Club. Velia is a member of the Casa Italiana, Boston, and the Friends of the Libraries of Boston University. She is married to businessman Carlos H. Tosi, she is the mother of two daughters and a son, and she has five grandchildren and one great-grandchild.

She and Carlos have been BSO concertgoers and supporters for over forty years. Their lifelong passion for classical music and opera and their active support for the making of music in our region have enriched their lives together and have enriched our community as well.

WCRB Classical Cartoon Festival at Symphony Hall, Saturday, March 23, from 10 a.m. to 4 p.m.

The WCRB Classical Cartoon Festival will take place at Symphony Hall on Saturday, March 23, from 10 a.m. to 4 p.m. The event will include Warner Brothers cartoons to be shown in the Symphony Hall auditorium as well as children's entertainment throughout the Hall, including an instrument petting zoo, tours courtesy of the Boston Symphony Association of Volunteers, crafts, facepainting, and more. Tickets are $5 general admission; they are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, and online at www.bso.org.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

NPR to Broadcast BSO Concert Led by James Levine

James Levine's February concert with the Boston Symphony Orchestra, including music of Dvořák, Wuorinen, Mozart, Ligeti, and Schumann, was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. WGBH FM 89.7 will broadcast the concert locally on Sunday, April 14, at 2 p.m.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's F minor string quartet, Opus 95, *Serioso*, Ravel's String Quartet and Bartók's String Quartet No. 1 on Friday, March 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, March 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinists Cather-

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

ine French and Tatiana Dimitriades and BSO violist Burton Fine. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

The New Philharmonia Orchestra, Ronald Knudsen, music director, continues its 2001-02 "Classics Series" on Saturday, March 23, at 8 p.m. at Our Lady Help of Christians on Washington Street in Newton and on Sunday, March 24, at 2 p.m. in Trinity Chapel at Boston College on Centre Street in Newton with Beethoven's Ninth Symphony, to be preceded by fanfares for brass and percussion by Dukas, Joan Tower, and Copland. General admission tickets (unreserved seating) for these concerts are $25 ($22 seniors, $15 students). For more information, log on at www.newphilharmonia.org or call (617) 527-9717.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, concludes its 2001-02 season on Sunday, March 24, at 3 p.m. at the Concord Academy Performing Arts Center at 166 Main Street in Concord. Special guest violinist Gil Shaham is featured with Ms. Putnam, BSO violist Cathy Basrak, and cellists Michael Reynolds and Ronald Feldman in a program of Haydn, Prokofiev, Wieniawski, and Schubert's C major string quintet, D.956. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

BSO principal trombone Ronald Barron gives a free concert on Sunday, March 24, at 2 p.m. at the Newton Free Library, at the intersection of Walnut and Homer streets. The program includes music of Meyer, Albinoni, Hindemith, Hornoff, and Saglietti. Joining Mr. Barron are pianist Fredrik Wanger, trombonists Gregory Spiridopoulos, Unai Urrecho, and Mark Cantrell, violinist Alexander Romanul, and BSO string players Valeria Vilker Kuchment, violin, Robert Barnes, viola, and Mihail Jojatu, cello.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, John Daverio of Boston University discusses *Crossworlds*, the new BSO commission by Michael Colgrass, and music of Schubert. Next week, BSO Director of Program Publications Marc Mandel discusses André Previn's new Violin Concerto (another BSO commission) plus music of Debussy and Rachmaninoff (March 14-19).

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

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Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

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John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

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Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
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Joseph and Jan Brett Hearne chair
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*Robert Olson
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Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

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°Jacques Zoon
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Walter Piston chair, endowed in perpetuity in 1970
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Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
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Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

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Casts of Character: The Symphony Statues

by Caroline Smedvig Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.



Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.



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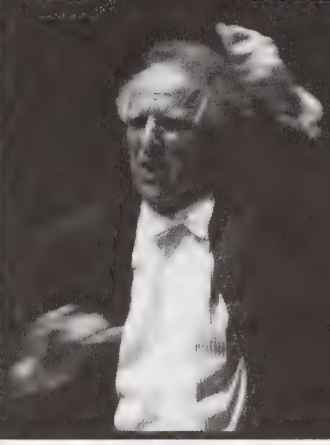
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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.



Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 13), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

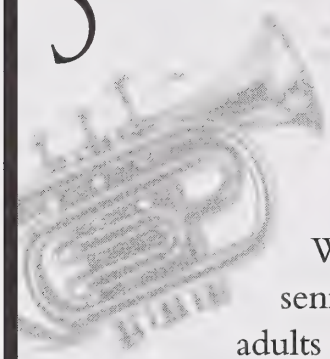


Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

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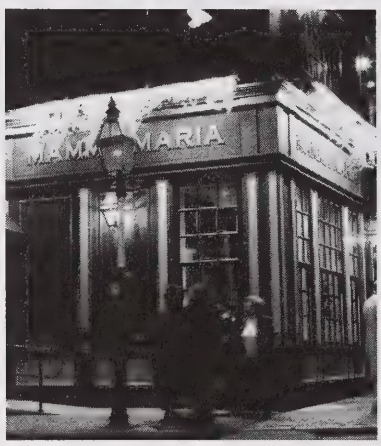


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satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.



Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:
>
> So keep your temper, Anthony.
> Don't mind the people's roars.
> We'll drape the tables' dainty legs
> In cotton flannel drawers.
> We'll cover all those nudities
> That your pure nature fret,
> And put a bustle on the nag
> To hide her red rosette.

Caroline Smedvig Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.

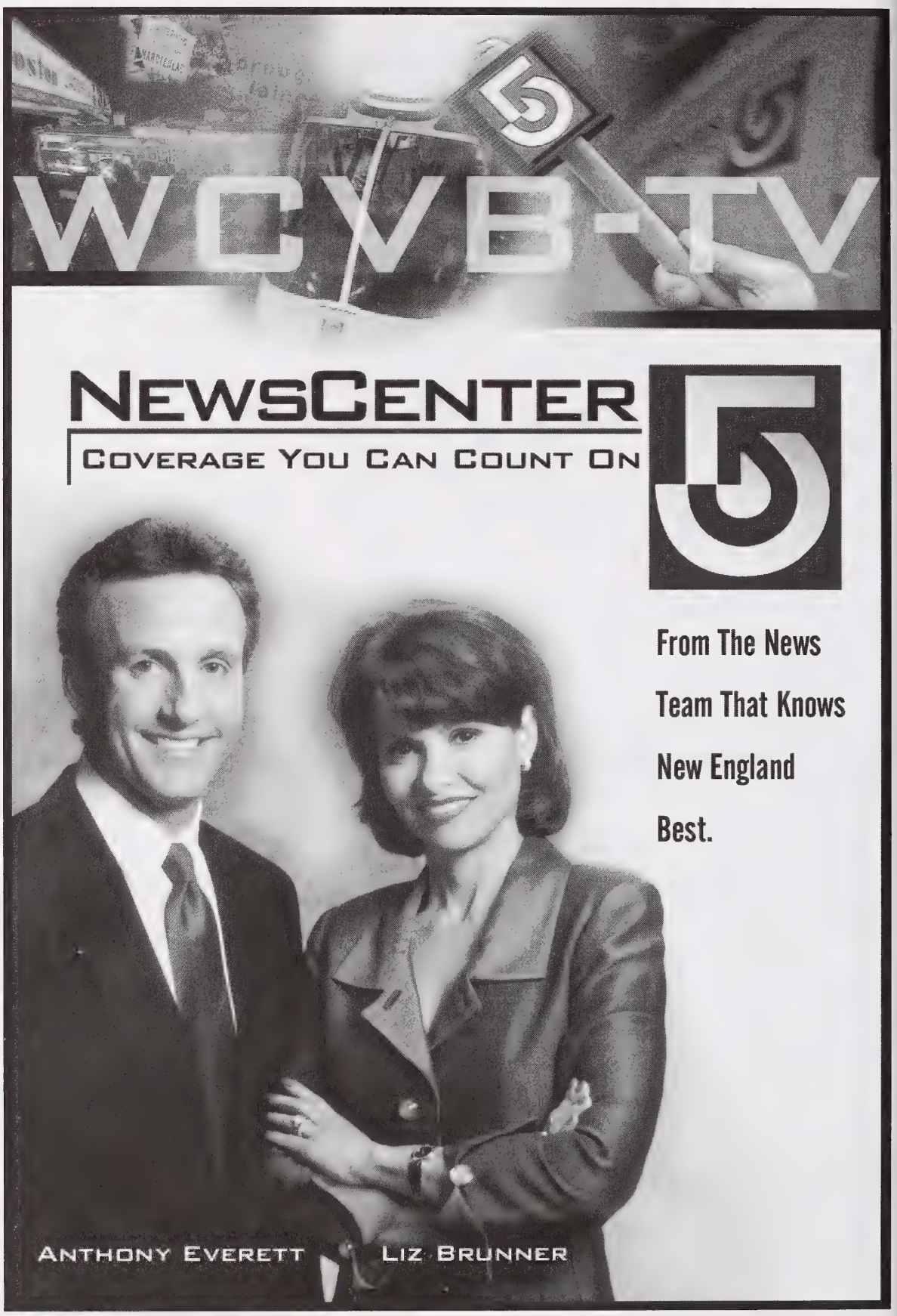
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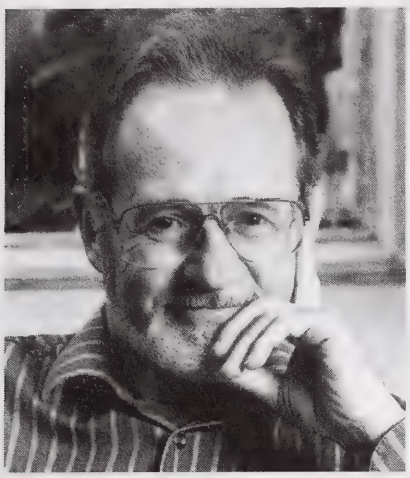


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Michael Colgrass
Crossworlds, Concerto for Flute and Piano



Michael Colgrass was born in Chicago on April 22, 1932, and lives in Toronto, Canada. He wrote Crossworlds *for flutist Marina Piccinini, pianist Andreas Haefliger, and the Boston Symphony Orchestra on commission from the BSO, completing the score earlier this year. The score is dedicated to Marina Piccinini and Andreas Haefliger. The work was commissioned by the Boston Symphony Orchestra through the Arthur P. Contas Commissioning Fund. These are the world premiere performances. In addition to the solo flute and piano, the score of* Crossworlds *calls for piccolo, two oboes (second doubling English horn), E-flat clarinet, B-flat clarinet, bass clarinet, bassoon, contrabassoon, two trumpets, four horns, trombone, bass trombone, percussion (glockenspiel, xylophone, crotales, vibraphone, marimba, chimes, tambourine, bongos, two darabuka [Middle Eastern drum], tenor drum, filed drum, bass drum, three cowbells, medium suspended cymbal, three large suspended cymbals, four small button gongs, tam-tam), celesta, harp, timpani, and strings.* Crossworlds *is about twenty-seven minutes long.*

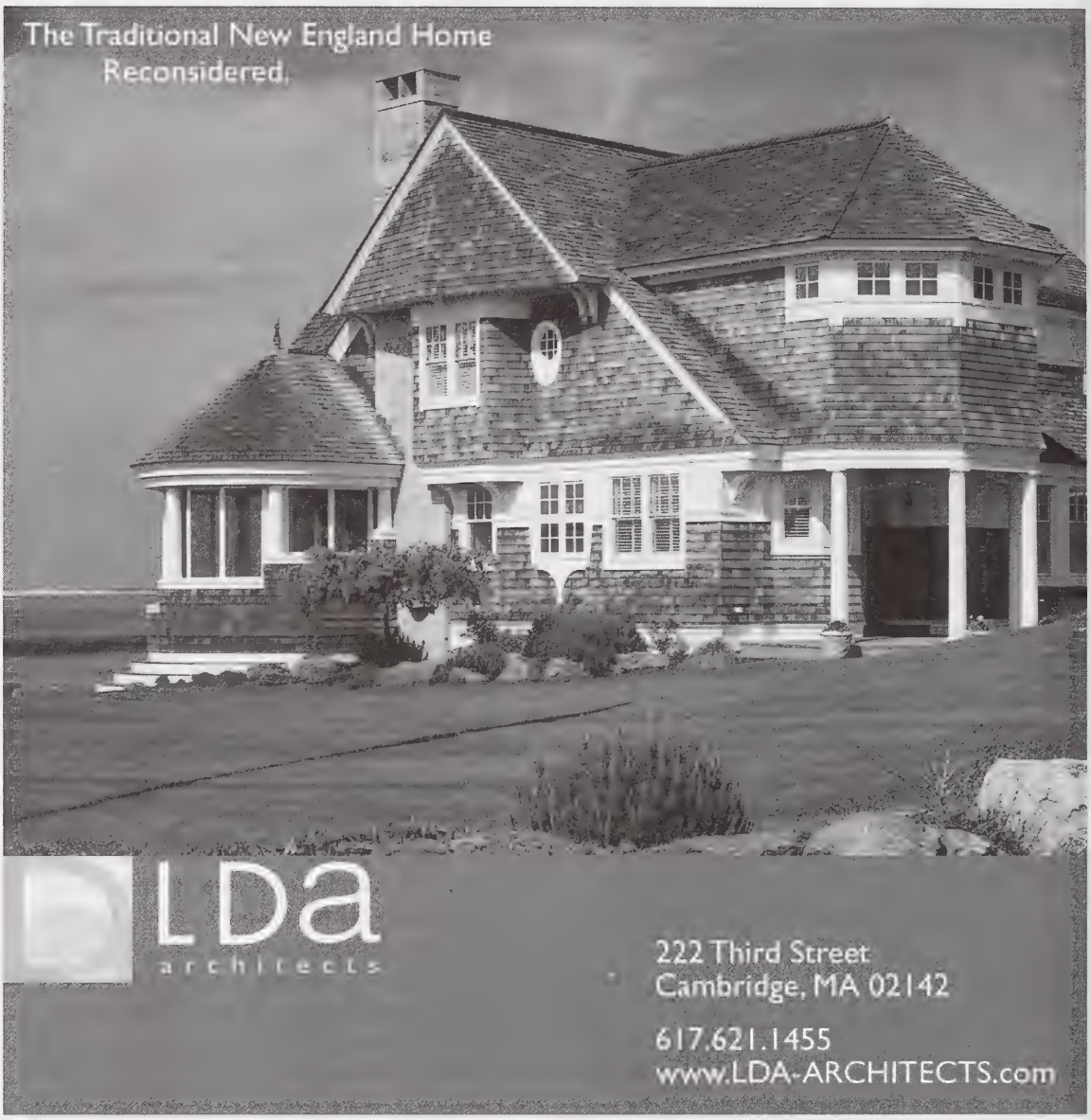
When he was growing up in the Chicago area in the 1930s and '40s, Michael Colgrass's first inclinations as a musician were toward jazz, that vibrant mainstream of American music that played a part in the lives of so many composers of his generation. Colgrass describes his early years in music:

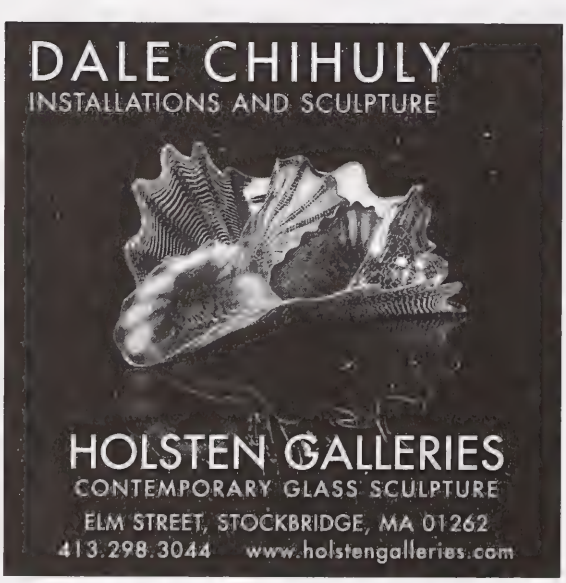
> I was raised in a small town, Brookfield, Illinois, which was absolutely devoid of music, dance, or theater. Movies were my culture. At age ten I saw drummer Ray Bauduc in a movie play "Big Noise from Winnetka" with bassist Bobby Haggart and I was mesmerized. I hounded my father for a drum, and when I got it I immediately played the rhythms I heard Bauduc play in that movie. I soon formed my own band, the Three Jacks and a Jill, and started my career as a self-employed musician. I traveled into Chicago to hear the big bands and imitated every drummer I heard. Jazz was my only ambition up to age nineteen.

Colgrass went on to enroll at the University of Illinois, where he studied percussion with Paul Price. He became interested in becoming a composer after coming into contact with the great, then-recent staples of the percussion repertoire, and thereafter wrote his first piece, *Three Brothers* for nine percussionists, in 1950. He became a composition student of Eugene Weigel and graduated in 1954. Further studies were with Darius Milhaud at Aspen, Lukas Foss at Tanglewood, and Wallingford Riegger and Ben Weber in New York City, where he moved in 1956.

For the next dozen years Michael Colgrass performed frequently with the city's important ensembles, including the New York Philharmonic, Dizzy Gillespie's band, and the orchestra for *West Side Story* on Broadway. Much of the music he composed during the 1950s involved percussion, but in the 1960s he began to write for more diverse ensembles. In 1966 he wrote his first significant orchestral work, *As Quiet As*, on commission from the Fromm Music Foundation for performance at the Berkshire (Tanglewood) Music Festival. Gunther Schuller led the Berkshire Music Center Orchestra in the premiere performance of the piece in August 1966, following which Erich Leinsdorf added it to the repertoire of the Boston Symphony Orchestra. Leinsdorf and the BSO first performed *As Quiet As* at Symphony Hall in February 1967, played it on tour, and recorded it that spring for RCA Victor.

It was about this time that Colgrass made a life-changing decision. He left his ex-





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tremely busy performance schedule behind, spent a year taking courses in acting, directing, dance, fencing, and voice, and got a Rockefeller Foundation grant to study further in Europe, where he worked with mime and *commedia dell'arte* companies, and with the Grotowski Polish Theater Laboratory. The composer relates:

> After a year of all that, I was a changed person, renewed. My composing broadened, I opened up as a person. I wanted to communicate with people, relating the arts and including the public in the artistic process. That's when I started to give workshops for performers, which grew in scope to include people of all professions.

One of the first compositional results of this endeavor was *The Earth's a Baked Apple* for teen chorus and orchestra, commissioned for and premiered at the Boston Symphony Youth Concerts in 1969. This and later works for chorus and orchestra, among them *Best Wishes USA*, reflect the composer's humanist, inclusive world view.

Since 1974 Michael Colgrass has lived primarily in Toronto, Canada. He has made his living as a composer since the late 1960s, writing pieces on commission from both ensembles and soloists. The names of his pieces often hint at the evocative and impressionistic nature of the music. The titles of the orchestral works *Letter from Mozart* and *Schubert Birds* indicate both a kind of drama and some sense of Colgrass's musical forbears. Other titles—*Tales of Power* (piano solo), *Wild Riot of the Shaman's Dreams* (solo flute), *Snow Walker* (organ and orchestra)—are even more suggestive. The main part of his work has been for soloist or small ensemble with orchestra, including such works as the Pulitzer Prize-winning *Déjà vu* for four percussionists and orchestra and Chaconne for viola and orchestra (which was given its United States premiere by the BSO, with soloist Rivka Golani and Andrew Davis conducting, in April 1987). In addition to *Crossworlds*, Colgrass's recent works for soloist and orchestra include *Dream Dancer–Fantasy of a Soul Moving Between Cultures*, a concerto for saxophone and wind orchestra, given its premiere by saxophonist Kenneth Radnofsky and the Royal Northern College of Music Wind Ensemble in April 2001. In 2000 Real People Press published Colgrass's book *My Lessons with Kumi*, a novel and handbook written to convey the composer's approach to enhancing performance and creativity.

Crossworlds, Concerto for Flute, Piano, and Orchestra, was commissioned by the Boston Symphony Orchestra at the request of the soloists, flutist Marina Piccinini and pianist Andreas Haefliger. Colgrass had worked with Piccinini before, writing the solo flute work *Wild Riot of the Shaman's Dreams* for her, and the flute and percussion work *A Flute in the Kingdom of Drums and Bells* for her and the NEXUS Percussion Ensemble. In *Crossworlds*, as in many of Colgrass's pieces, the soloists are the prime movers, while



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—Robert Kirzinger

The composer has provided the following note on "Crossworlds":

In recent years, my interests in theatre, literature, and world events have led me to treat soloists in my music as if they were characters in a play. My aim is not so much to tell a story, but rather to create a kind of counterpoint of musics, where different styles and histories intertwine in a musical drama.

In *Crossworlds,* for flute and piano with orchestra, I carry this idea a little further. The flute's character is represented by a melody that is tonal, simple, and suggestive of Eastern culture. The piano's nature is expressed by an atonal theme, complex and percussive in nature, not unlike the West. The adventure for me was to see what would happen when these two absolutely different musics met and perhaps crossed over into each other's world.

The piece opens with the flute, quiet and meditative, almost modal in character. We hear the piano respond aggressively with a completely different music—dissonant and aggressive in character, as if saying, "No, not that way, *this* way." A series of encounters follows—the flute subtly persuasive, the piano more dominating in nature—and we hear them begin to change as they enter the other's world. To reaffirm their own identities, each instrument reviews its musical roots—the flute making excursions into Arabic and Balinese styles, and the piano looking back to its Baroque, Romantic, and Impressionistic past. Then we hear these two divergent backgrounds overlap and intertwine. The soloists find a common ground in a cadenza, which culminates in an improvisation where the flute and piano improvise with the orchestra. Finally they return to their own musical identities, albeit subtly changed.

The orchestra's role is to help define the character and style of each soloist, and also provide them with allies—the harp, viola, cello, and vibraphone support the flute, and the piccolo, high clarinet, and muted brass help create the piano's world. The strings can go either way, or remain neutral, like a Greek chorus. At times we hear two different orchestras defining two different worlds.

But let me encourage the listener to hear this work in his or her own way. I wrote *Crossworlds* intuitively and I think that's the best way to listen to it. My intent was to create a piece that makes sense in musical terms, while showcasing the skills of two highly accomplished artists.

Crossworlds was written at the request of Marina Piccinini and Andreas Haefliger. I had written two pieces for Marina—*Wild Riot of the Shaman's Dreams,* for solo flute, and *A Flute in the Kingdom of Drums and Bells,* for flute and percussion quartet. *Crossworlds* offers the opportunity to hear Marina and Andreas with orchestra in a work of their own for the first time.

Crossworlds is respectfully dedicated to Marina Piccinini and Andreas Haefliger.

—Michael Colgrass

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Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828 the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on March 21, 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on January 11, 1851. It came to Boston on October 6, 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on January 8, 1853, and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel led the first Boston Symphony performances on January 13 and 14, 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, Sir Colin Davis, Erich Leinsdorf (the most recent Tanglewood performance, on July 31, 1982) Kurt Masur, Jesús López-Cobos, Seiji Ozawa (first in the 1990-91 season, then again in September/October 1996, those being the most recent subscription performances), Kurt Sanderling, and Simon Rattle. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony—though not for want of trying. He made extensive sketches for other symphonies and completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not finished, many of them sketched out on a grand scale. (One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion; Brian Newbould has made an edition of that work, as well as completions of numerous other Schubert symphonic sketches and even a "Tenth Symphony.") Part of the change, no doubt, came from Schubert's emotional maturing (he was just twenty-one years old in 1818) and from a desire to express deeper, more intense feelings in his



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music. Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony. Many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.* Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful

*The question of proper number for the *Great* C major symphony is a vexing one. By the time Schubert's symphonies first came to be published, it was known that he had composed six early symphonies. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the *Great* C major as "No 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E, but this came to seem unwise, since Schubert never considered that to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns, renumbering the *Unfinished* as "No. 7" and the *Great* C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches has led some performers to call the C major "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. To preserve sanity, we now use only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.

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thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, which probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the autograph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1839 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

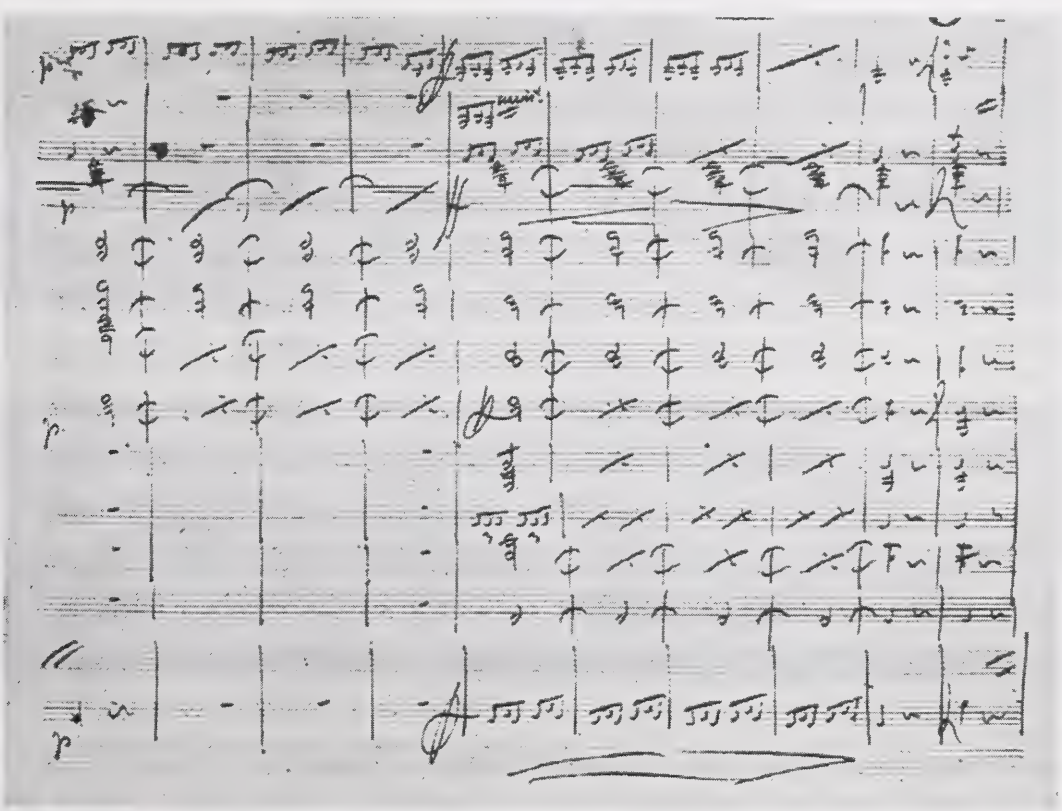
> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail.



> And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul....

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the main theme of the Allegro ma non troppo. Next, a new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the ex-



From the manuscript of Schubert's "Great" C major symphony, beginning at bar 154 of the finale

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position is far from over; the marchlike figure expands harmonically, almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge).

The development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now piano, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

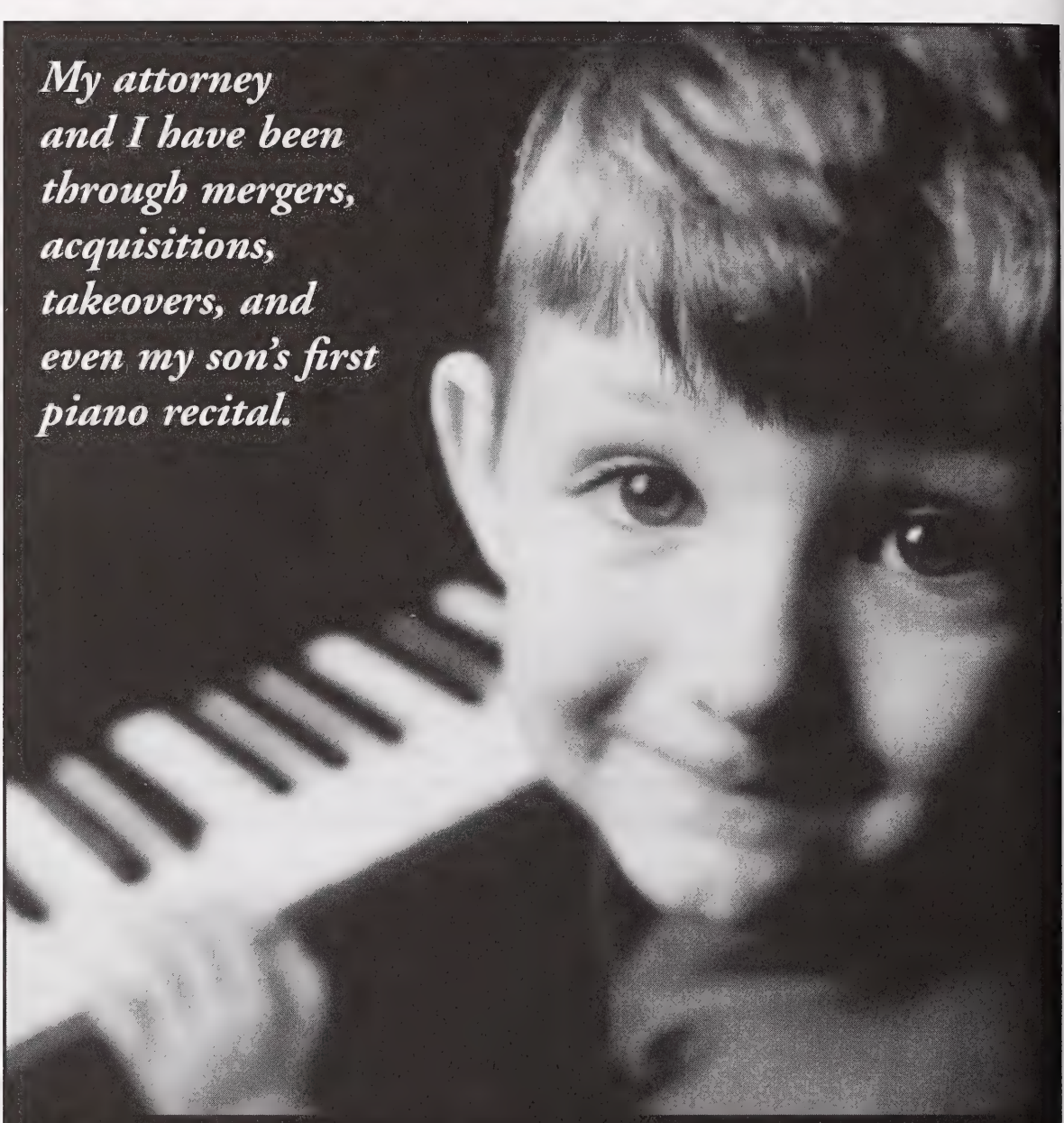
The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century. (We forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz.)

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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The most comprehensive source of information on Michael Colgrass is the composer's own website, www.michaelcolgrass.com, which features information about his activity as a composer, essays about music and other subjects, and details of his work as a trainer in neurolinguistic programming. Colgrass's book, *My Lessons with Kumi*, draws on Colgrass's own research into neurolinguistic programming and visualization as keys to enhancing performance. The article on Colgrass in the 2001 New Grove Dictionary of Music and Musicians is by James P. Cassaro. Several of Colgrass's pieces have been recorded. His Pulitzer Prize-winning *Déjà vu* for percussion and orchestra is available in a performance by Leonard Slatkin and the Saint Louis Symphony Orchestra on a disc with Colgrass's early work *Light Spirit* and Jacob Druckman's *Aureole* (New World Records). His *Concertmasters* for three violins and orchestra was recorded by the American Symphony Orchestra under Kazuyoshi Akiyama (VoxBox). Among more recent pieces, his *Urban Requiem* (1996) was recorded by the University of Miami Wind Ensemble conducted by Gary Green (Albany) and his *Arctic Dreams* by the New England Conservatory Wind Ensemble conducted by Frank Battisti (Centaur). The Boston Symphony Orchestra's 1967 recording under Erich Leinsdorf of Colgrass's *As Quiet As* has long been unavailable.

—Robert Kirzinger

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaint-



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ances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback; Beethoven, Berlioz, Debussy, Mahler, Mozart, and Strauss are among the other composers represented in this series). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The new Schubert article in the recently revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

Though none of them is listed in the current catalogue, the Boston Symphony Orchestra has made three recordings of Schubert's *Great* C major symphony: under Charles Munch in 1958 for RCA, under William Steinberg in 1969 (his first recording with the BSO) also for RCA, and under Sir Colin Davis in 1980 for Philips, the latter being one of the very few recordings to include all the repeats marked in the score. Among other recordings, George Szell's with the Cleveland Orchestra (Sony Classical) and Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, currently unlisted) are highly recommended, as are Arturo Toscanini's 1953 recording with the NBC Symphony (RCA, not to be confused with his earlier NBC account or his Philadelphia Orchestra version, both also on RCA) and Wilhelm Furtwängler's with the Berlin Philharmonic (Deutsche Grammophon "Originals"). Noteworthy complete sets of the Schubert symphonies include Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon) and Neville Marriner's with the Academy of St. Martin in the Fields (Philips, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer), though neither is currently listed.

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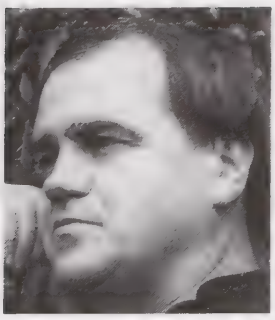
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Hans Graf



Hans Graf became the fifteenth music director of the Houston Symphony at the start of the 2001-02 season. He made his debut with that orchestra in March 2000 conducting Schubert's *Great* C major Symphony and John Adam's *Century Rolls* with pianist Emanuel Ax. A week later, he led the orchestra and Houston Symphony Chorus in Orff's *Carmina burana*. The Austrian-born conductor is also in his sixth season as music director of the Calgary Philharmonic Orchestra and his third season with the Orchestre National Bordeaux Aquitaine in France. Mr. Graf makes frequent guest appearances in Boston, Baltimore, Pittsburgh, St. Louis, Dallas, Indianapolis, and Cincinnati. He has conducted Mostly Mozart at Lincoln Center, the Boston Symphony Orchestra at Tanglewood, and the Cleveland Orchestra at the Blossom Center. Internationally he conducts in the major concert halls of Scandinavia, France, Italy, England, Japan, and Australia. He has appeared with the Vienna Philharmonic, the Vienna Symphony, the Leipzig Gewandhaus Orchestra, the St. Petersburg Philharmonic, and the Israel Philharmonic. He has participated in such major European festivals as the Maggio Musicale Fiorentino, Savonlinna (Finland's Opera Festival), Bregenz, Vienna, and Salz-

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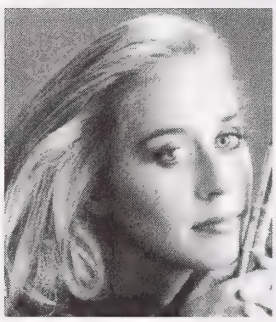
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burg. Mr. Graf first conducted the Vienna State Opera in 1981 and has since appeared at major opera houses in Berlin, Munich, Paris, and Rome. His extensive opera repertory includes several premieres. His discography includes Mozart's complete symphonies and the premiere recording of Zemlinsky's opera *Es war einmal*, all on the Capriccio label. Other recordings have appeared on the EMI, Orfeo, Erato, and JVC labels. Hans Graf studied the violin with his father from the age of six. By the time he finished high school with a diploma in piano, he had decided to make music his career. Through his sister and brother-in-law, both musicians, he discovered the orchestra repertory and began to envision his future as a conductor. Mr. Graf trained in Vienna and Italy. His international career was enhanced in 1979 when he was awarded first prize at the Karl Böhm Competition. In 1984 he was appointed music director of the Mozarteum Orchestra of Salzburg, a post he held for ten years. Hans Graf made his Boston Symphony debut with an all-Mozart program in March 1993. Following a return subscription engagement in March 1997 he made annual Tanglewood appearances from 1997 to 2000. His most recent appearances with the orchestra were for subscription concerts in January 2001.

Marina Piccinini



Since making her acclaimed debuts in New York's Town Hall, London's Southbank Centre, and Tokyo's Suntory Hall, flutist Marina Piccinini has been in great demand both as a recitalist and orchestral soloist. Her engagements for the 2001-02 season are highlighted by two significant world premieres: Michael Colgrass's *Crossworlds* at these concerts, and a Concerto for Flute and Orchestra by Paquito D'Rivera with the National Symphony in Washington, D.C., under Leonard Slatkin. She also performs the Nielsen Flute Concerto with the Memphis Symphony. She appears in recital in Tokyo and Sapporo, and in chamber music with pianist Mitsuko Uchida. Ms. Piccinini has been heard as soloist with the Boston, Saint Louis, Cincinnati, New World, Toronto, Vancouver, Minnesota, and Milwaukee symphony orchestras, Ottawa's National Arts Centre Orchestra, the Saint Paul Chamber Orchestra, and the Hannover Symphony in Germany, among others. She has collaborated with the Tokyo String Quartet, Music Millennium, Philharmonia Virtuosi, and the Brentano, Mendelssohn, and Takács string quartets, and has participated in the Mostly Mozart, Marlboro, Santa Fe, La Jolla, Newport, Davos, Tivoli, and Kuhmo festivals. Recent recital appearances include New York's Town Hall, London's Wigmore Hall, Los Angeles, Cincinnati, and the Saito Kinen Festival by personal invitation of Seiji Ozawa. She also performs in joint recitals with her husband, pianist Andreas Haefliger. Ms. Piccinini has led master classes at the Juilliard School, Cincinnati Conservatory, and Yale University, and at the prestigious Stiftung für Internationale Meisterkurse für Musik in Zurich. She was recently appointed Professor of Flute at the Peabody Institute of the Johns Hopkins University. Ms. Piccinini has commissioned several new works, including a piece for flute and the percussion ensemble Nexus by Michael Colgrass; she gave the world premieres of Michael Torke's *Chrome* for solo flute and John Harbison's Flute Concerto. Ms. Piccinini has recorded for the Sony, Connoisseur Society, Claves, and CBC labels. Her most recent Claves release features works by Bartók, Martinů, Schulhoff, Dohnányi, and Taktakishvili. Marina Piccinini's professional career was launched when she won first prize in the CBC Young Performers Competition in Canada and first prize in New York's Concert Artists Guild International Competition. In 1989 she was cited by *Musical America* as a "Young Artist to Watch," and in 1991 she became the first and only flutist to win an Avery Fisher Career Grant. Ms. Piccinini began her flute studies in Toronto with Jeanne Baxtresser and received degrees from the Juilliard School, where she studied with Julius Baker. She has also worked with Aurele Nicolet in Switzerland. Maria Piccinini made her only previous Boston Symphony Orchestra appearances in November 1996 as flute soloist in Messiaen's *Concert à quatre* with oboist Thomas Indermühle, cellist Thomas Demenga, and pianist Andreas Haefliger under Myung-Whun Chung's direction.

Andreas Haefliger



Andreas Haefliger's 2001-02 season includes return engagements with the Chicago Symphony Orchestra and performances with the BBC Symphony at London's Royal Albert Hall, the Cincinnati, Detroit, and Milwaukee symphonies, the Saint Paul Chamber Orchestra, Norddeutscher Rundfunk Hamburg, and the Munich Philharmonic. In addition he tours Europe with baritone Matthias Goerne this spring, with recitals in Milan, London, Valencia, Paris, and Bologna. Highlights of recent seasons have included concerts with the Cleveland Orchestra, Rochester Philharmonic, National Symphony Orchestra, Bamberg Symphony, the London Philharmonic, Gewandhaus Orchestra of Leipzig, Danish Radio Symphony Orchestra, Philharmonisches Staatsorchester Halle, Baltimore Symphony, New World Symphony, Los Angeles Philharmonic, and Milwaukee Symphony, as well as appearances at the Blossom, Aspen, Mostly Mozart, Lucerne, Davos, Lausanne, Tivoli (Copenhagen), Kuhmo, Vancouver, Tanglewood, Ravinia, Hollywood Bowl, Caramoor, and Newport festivals, and chamber music performances on a tour of the United States with the Takács String Quartet. In recital, Mr. Haefliger performs regularly in New York, Boston, Chicago, Toronto, San Francisco, London, Lisbon, Milan, Paris, Vienna, and Amsterdam, among other cities. He made his Carnegie Hall debut during the 1998-99 season. His recital collaborators have included such artists as Matthias Goerne; Mr. Haefliger's wife, the flutist Marina Piccinini, and his father, tenor Ernst Haefliger, with whom he performed Schubert's *Winterreise* at the Metropolitan Museum of Art in New York, in London, and in Milan. A native of Switzerland, Andreas Haefliger grew up in a musical household. By the time he was fifteen he had lived in several European capitals. Mr. Haefliger moved to New York City after completing studies at the Juilliard School, where he was twice awarded the Gina Bachauer Memorial Scholarship. He made his London Proms debut in 1994 with the Philharmonia Orchestra and his London recital debut at Wigmore Hall in 1993, leading to his immediate reengagement. In 1988 Mr. Haefliger made his New York recital debut at the 92nd Street Y, as well as debuts in Tokyo and Berlin. He has recorded works by Schumann, Schubert, Mozart, and Sofia Gubaidulina for Sony Classical, a disc of Schubert Lieder with Matthias Goerne for London/Decca, and Schubert's *Trout* Quintet and Dvořák's Piano Quintet with the Takacs String Quartet also for London/Decca. Mr. Haefliger made his Boston Symphony debut in November 1996 as piano soloist in Messiaen's *Concert à quatre* under Myung-Whun Chung, with flutist Marina Piccinini, oboist Thomas Indermühle, and cellist Thomas Demenga, returning here for subscription performances of Beethoven's Piano Concerto No. 2 in January 1999 under the direction of Robert Spano.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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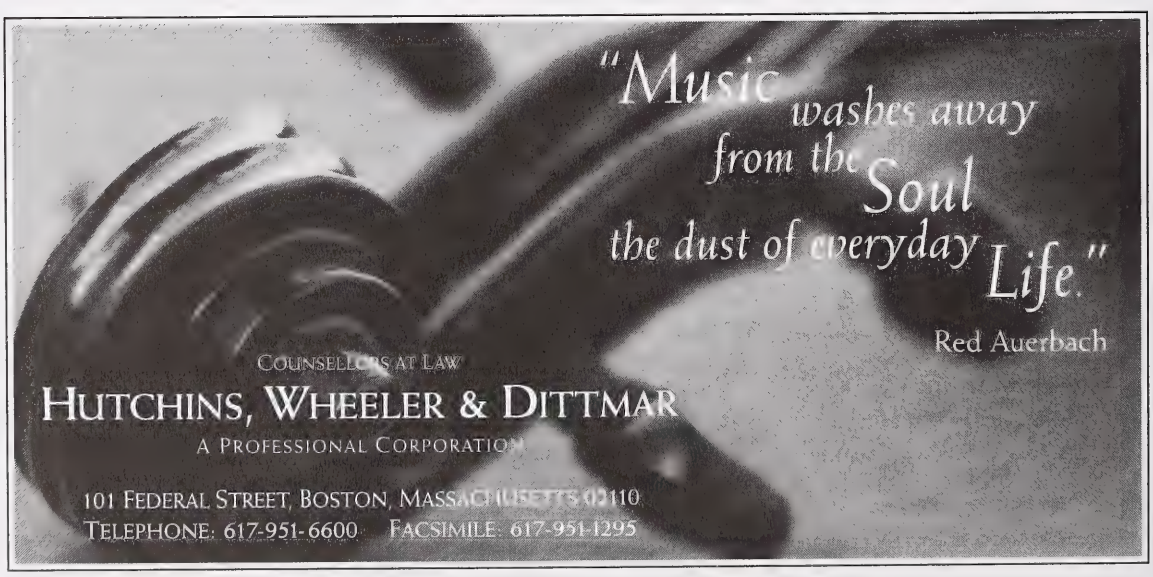
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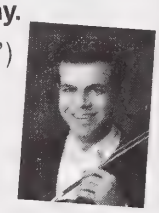
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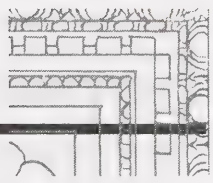
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NEXT PROGRAM. . .

Thursday, March 14, at 8
Friday, March 15, at 1:30
Saturday, March 16, at 8
Tuesday, March 19, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director
of Program Publications

ANDRÉ PREVIN conducting

DEBUSSY — *Prélude à l'Après-midi d'un faune*

PREVIN — Violin Concerto
(world premiere; commissioned by the Boston Symphony Orchestra)

I. Moderato
II. *Cadenza*—Slowly
III. (from a train in Germany)

ANNE-SOPHIE MUTTER

INTERMISSION

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27

Largo – Allegro moderato
Allegro molto
Adagio
Allegro vivace

André Previn returns to Symphony Hall next week to lead the world premiere of his latest orchestral work, the Violin Concerto commissioned by the Boston Symphony Orchestra and written for the renowned German violinist Anne-Sophie Mutter. Previn's new Violin Concerto harks back to a recent train ride he took in Germany, where he was born and lived as a child. The final movement, subtitled "from a train in Germany," is a theme and variations based on the German children's song "Wenn ich ein Vöglein wär'" ("If I were a bird, I'd fly to you..."), which the composer knew as a small boy. Composed over the course of four months, the new Violin Concerto was completed in October 2001. Debussy's languid, sensual *Prelude to The Afternoon of a Faun*, the seminal work of musical "Impressionism," opens the program, which concludes with Rachmaninoff's lushly romantic Symphony No. 2.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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Thursday 'C'—March 14, 8-10:05
Friday 'A'—March 15, 1:30-3:35
Saturday 'A'—March 16, 8-10:05
Tuesday 'C'—March 19, 8-10:05

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

DEBUSSY	*Prelude to The Afternoon of a Faun*
PREVIN	Violin Concerto (world premiere; commissioned by the BSO)
RACHMANINOFF	Symphony No. 2

Thursday, March 21, at 10:30 a.m. (Open Rehearsal)
Thursday 'A'—March 21, 8-9:55
Friday Evening—March 22, 8-9:55
Saturday 'B'—March 23, 8-9:55
Tuesday 'B'—March 26, 8-9:55

ANDRÉ PREVIN conducting
GIL SHAHAM, violin

VAUGHAN WILLIAMS	Symphony No. 5
BEETHOVEN	Violin Concerto

Sunday, March 24, at 3 p.m.
Jordan Hall, New England Conservatory

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POULENC	Sextet for Piano and Winds
LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

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Thursday, March 28, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 28, 8-10
Friday 'B'—March 29, 1:30-3:30
Saturday 'A'—March 30, 8-10
Tuesday 'C'—April 2, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
MARIA RODRIGUEZ, soprano (Salud)
FELICITY PALMER, mezzo-soprano (Grandmother)
ALYSSON McHARDY, mezzo-soprano (Carmela)
VICENTE OMBUENA, tenor (Paco)
VINSON COLE, tenor (A Voice in the Forge)
GINO QUILICO, baritone (Manuel)
ALAN OPIE, baritone (Uncle Sarvaor)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Symphony No. 100, *Military*
FALLA	*La vida breve* (concert performance)

Thursday 'A'—April 4, 8-9:55
Friday Evening—April 5, 8-9:55
Saturday 'B'—April 6, 8-9:55

SEIJI OZAWA conducting
MSTISLAV ROSTROPOVICH, cello

WILLIAMS	*for Seiji!*
TANGUY	Cello Concerto No. 2 (American premiere)
DVOŘÁK	Cello Concerto

Friday Evening—Saturday, April 13, 8-9:50

SEIJI OZAWA conducting
BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra
BERLIOZ	*Symphonie fantastique*

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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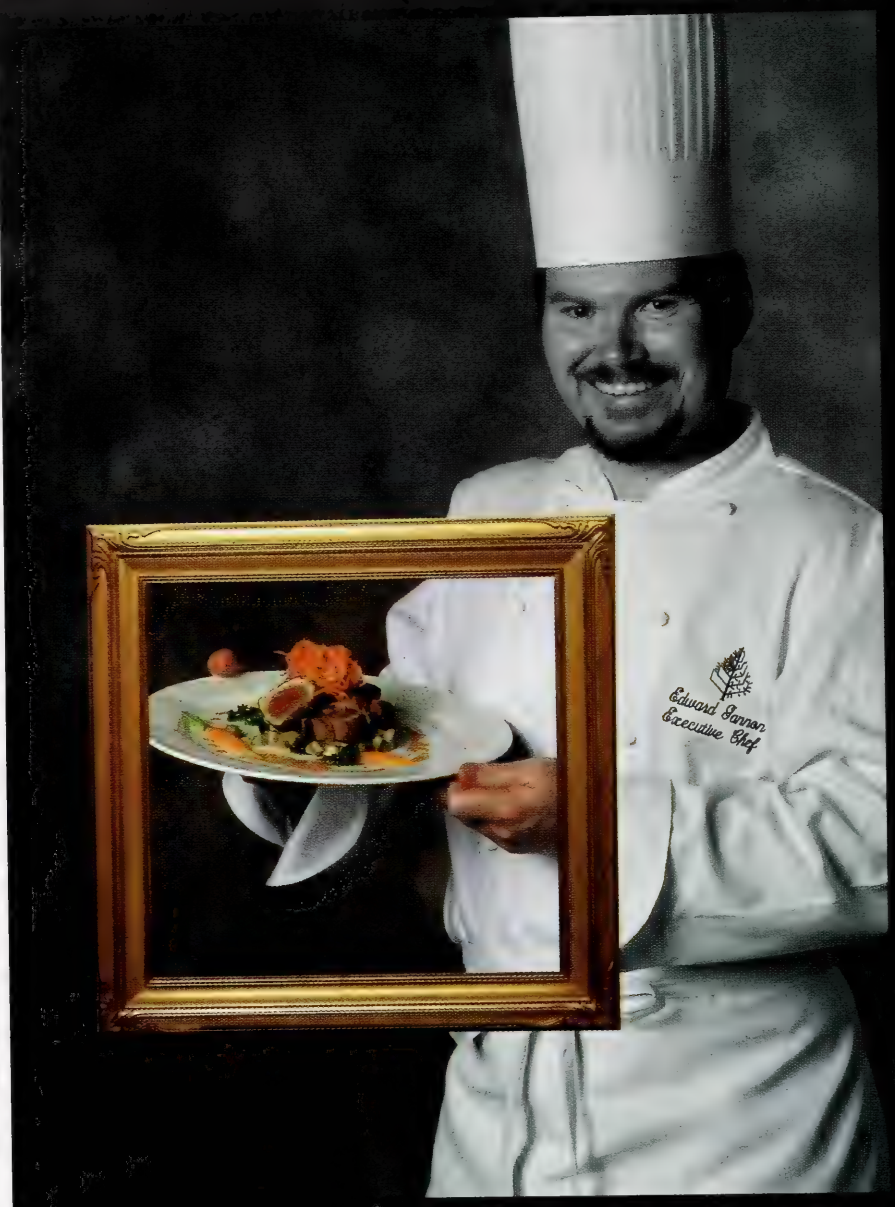
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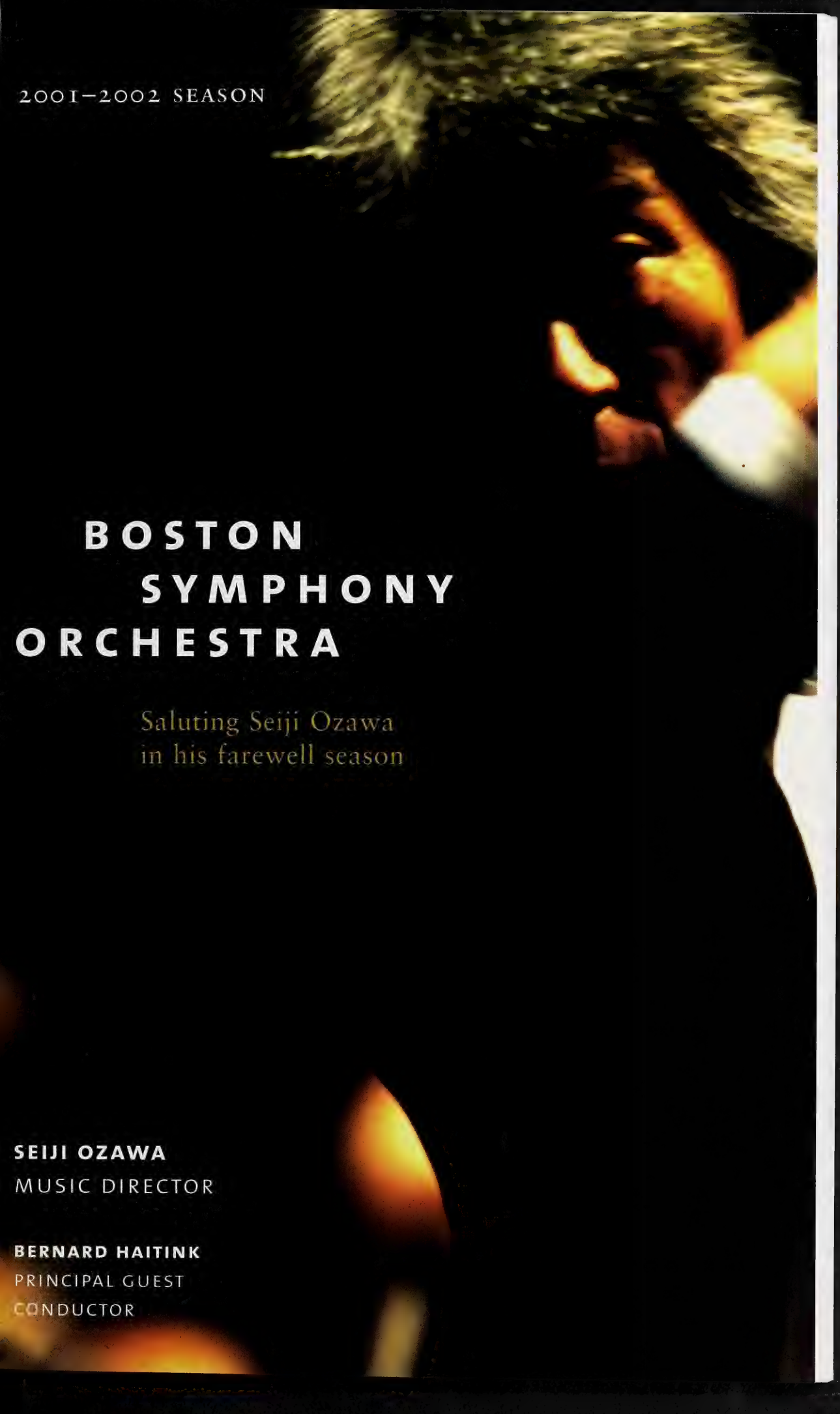
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Rich Warren, *Chicago Tribune*, 6/1/90.



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BSO

Boston Symphony Chamber Players with Pianist André Previn on Sunday, March 24, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, March 24, at 3 p.m. Pianist André Previn joins the Chamber Players for this program, which includes Poulenc's Sextet for Piano and Winds, Fred Lerdahl's *Waltzes*, and Mendelssohn's Piano Trio No. 1 in D minor, Opus 49. The Chamber Players' season will conclude on Sunday, April 28, with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for both of these concerts are available at $30, $22, and $17. They may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Bernard Haitink Extends BSO Contract Through 2003-2004 Season

We are extremely pleased to note that BSO Principal Guest Conductor Bernard Haitink has extended his contract with the Boston Symphony Orchestra for two years, through the 2003-04 season. Mr. Haitink was appointed principal guest conductor of the BSO in 1995. He is currently music director of London's Royal Opera, a post he relinquishes this year; he becomes music director of the Dresden Staatskapelle in August 2002. He has previously been music director of Glyndebourne, chief conductor of Amsterdam's Concertgebouw Orchestra, and principal conductor of the London Philharmonic. Mr. Haitink made his Boston Symphony debut in 1971 and has led the orchestra regularly in subscription concerts since 1985. He has also led the orchestra at Tanglewood, at Carnegie Hall in New York, and on a tour of summer music festivals last summer.

In announcing the contract extension, BSO Managing Director Mark Volpe noted that "Bernard Haitink has a very special relationship with the musicians of the Boston Symphony. We in Boston have known about this unique dynamic for years, and it was very gratifying to share this collaboration with festival audiences throughout Europe last September. We look forward to many more years of Maestro Haitink making wonderful music with the BSO."

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses André Previn's new Violin Concerto plus music of Debussy and Rachmaninoff. Next week, Helen Greenwald of the New England Conservatory discusses music of Vaughan Williams and Beethoven (March 21-26).

NPR to Broadcast BSO Concert Led by James Levine

James Levine's February concert with the Boston Symphony Orchestra, including music of Dvořák, Wuorinen, Mozart, Ligeti, and Schumann, was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. WGBH FM 89.7 will broadcast the concert locally on Sunday, April 14, at 2 p.m.

Public Support for the Boston Symphony Orchestra

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the

quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO also has been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the U.S. Department of the Interior's "Save America's Treasures" fund and the federal highway department.

The Boston Symphony Orchestra extends its sincere thanks to legislators in Washington, on Beacon Hill, and in City Hall for their recognition of the important role culture plays in the life of the nation, the Commonwealth, and Boston, and for their efforts to increase the base of government support for the arts in Massachusetts. For more information on public support for the BSO, or on how to thank legislators for their role in making arts funding available, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

WCRB Classical Cartoon Festival at Symphony Hall, Saturday, March 23, from 10 a.m. to 4 p.m.

The WCRB Classical Cartoon Festival will take place at Symphony Hall on Saturday, March 23, from 10 a.m. to 4 p.m. The event will include Warner Brothers cartoons to be shown in the Symphony Hall auditorium as well as children's entertainment throughout the Hall, including an instrument petting zoo, tours courtesy of the Boston Symphony Association of Volunteers, crafts, facepainting, and more. Tickets are $5 general admission; they are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, and online at www.bso.org.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's F minor string quartet, Opus 95, Serioso, Ravel's String Quartet and Bartók's String Quartet No. 1 on Friday, March 15, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, March 17, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO violinists Catherine French and Tatiana Dimitriades and BSO violist Burton Fine. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

The New Philharmonia Orchestra, Ronald Knudsen, music director, continues its 2001-02 "Classics Series" on Saturday, March 23, at 8 p.m. at Our Lady Help of Christians on Washington Street in Newton and on Sunday, March 24, at 2 p.m. in Trinity Chapel at Boston College on Centre Street in Newton with Beethoven's Ninth Symphony, to be preceded by fanfares for brass and percussion by Dukas, Joan Tower, and Copland. General admission tickets (unreserved seating) for these concerts are $25 ($22 seniors, $15 students). For more information, log on at www.newphilharmonia.org or call (617) 527-9717.

The Concord Chamber Music Society, founded by BSO violinist Wendy Putnam, concludes its 2001-02 season on Sunday, March 24, at 3 p.m. at the Concord Academy Performing Arts Center at 166 Main Street in Concord. Special guest violinist Gil Shaham is featured with Ms. Putnam, BSO violist Cathy Basrak, and cellists Michael Reynolds and Ronald Feldman in a program of Haydn, Prokofiev, Wieniawski, and Schubert's C major string quintet, D.956. Tickets are $20 ($15 students and seniors). For more information call (978) 371-9667 or visit www.concordchambermusic.org.

BSO principal trombone Ronald Barron gives a free concert on Sunday, March 24, at 2 p.m. at the Newton Free Library, at the intersection of Walnut and Homer streets. The program includes music of Meyer, Albinoni, Hindemith, Hornoff, and Saglietti. Joining Mr. Barron are pianist Fredrik Wanger, trombonists Gregory Spiridopoulos, Unai Urrecho, and Mark Cantrell, violinist Alexander Romanul, and BSO string players Valeria Vilker Kuchment, violin, Robert Barnes, viola, and Mihail Jojatu, cello.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Saluting Seiji Ozawa in his Farewell Season

Last fall, to open his farewell season with the Boston Symphony Orchestra, Music Director Seiji Ozawa led the BSO's annual "Opening Night at Symphony" followed by four weeks of subscription programs including an all-Brahms concert with pianist Peter Serkin, memorial performances in Boston and at Carnegie Hall in New York of the Berlioz *Requiem*, a concerto program featuring soloists from the orchestra, and an all-orchestral program featuring music of Takemitsu and Dutilleux—two composers closely associated with Mr. Ozawa and the BSO—and Beethoven's *Eroica* Symphony. AT&T was the corporate sponsor of "Opening Night at Symphony" for the fourth consecutive year. In addition, a special concert originally planned as a salute to Mr. Ozawa became "An American Salute" honoring our nation's spirit and heroes following the September 11 attacks on our country.

Seiji Ozawa is in his twenty-ninth season as music director of the Boston Symphony Orchestra—the longest tenure of any music director currently active with a major American orchestra and exceeding the twenty-five year tenure (1925-49) of legendary BSO music director Serge Koussevitzky.

Miro Vintoniv



Heartfelt Tribute—Prior to the BSO's Opening Night performance of Mendelssohn's *Midsummer Night's Dream* music, Seiji Ozawa led the audience and those on stage—including vocal soloists Susan Graham (far left) and Dawn Upshaw, narrator Blythe Danner (to Ozawa's left), the Tanglewood Festival Chorus, and the BSO—in *America the Beautiful* to mark the tragic events of September 11, 2001. This was followed by Ms. Danner's reading of Stephen Spender's poem "The Truly Great," the playing of Bach's Air on the G string, and a moment of silence in tribute to those lost, those who lost loved ones, and all those who have helped to restore order.

Michael Lutch



Triple Threat—Seiji Ozawa leads the BSO in Bach's Concerto for Three Violins with concertmaster Malcolm Lowe, associate concertmaster Tamara Smirnova, and assistant concertmaster Nurit Bar-Josef to open a program spotlighting BSO string, wind, brass, and percussion principals in music of Bach, Bruch, Frank Martin, and Bartók.

Miro Vintoniv



Boston's Heroes—Seiji Ozawa (center) extended his personal thanks to members of the Boston Fire Department's Ladder Companies 15 and 33. At rear right is fireman Elijah Magee of Ladder Company 15, who was flag-bearer during the tribute portion of the BSO's Opening Night at Symphony 2001.

Hiroyuki Ito



Marshalling his Forces—Seiji Ozawa turns to lead the brass bands stationed in the upper levels of Carnegie Hall during one of two New York performances of Berlioz's *Requiem* given by Mr. Ozawa with the BSO, the Tanglewood Festival Chorus, and tenor Stanford Olsen to honor those lost in the terrible events of September 11.



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A Longtime Subscriber's Farewell to Seiji

by Gerald M. Katz

Well, the day I have long been dreading is nearly upon us. In a few weeks, our longtime conductor, Seiji Ozawa, will lead his final concerts as Music Director of the Boston Symphony Orchestra. People have long speculated as to whether, when, and how he would leave us. But somehow, I had always pictured him collapsing on the podium in Symphony Hall at the age of 93. I guess I'm happy for him—he has always wanted to do more opera, and now he'll get to do all he wants. And of course, we're all pleased with the selection of James Levine as his successor. We're getting someone who is truly worthy of our great orchestra.

But the truth is that we're really going to miss you here in Boston, Seiji. So I felt compelled to write down my personal thoughts about your years here as our music director.



Walter H. Scott

I came to Boston in 1970 as a graduate student, having grown up in Pittsburgh (where William Steinberg was our conductor for all of my growing-up years). I generally didn't have classes on Friday afternoons, and so when I heard about the availability of "rush seats"—and for a price that a student could afford!—I started to attend a few concerts each year. Then, one summer, I decided to take a ride out to Tanglewood with my then girlfriend, now wife of almost 29 years. While strolling the grounds one afternoon and hearing orchestral music coming from one of the smaller buildings, we walked in to see what was going on.

There on the podium stood a young Asian guy rehearsing the Tanglewood student orchestra. I remember quite distinctly that they were playing the third-movement march from the Tchaikovsky Sixth Symphony, and the students were all on the edge of their seats, glued to this electric young man and playing in unbelievably tight unison. I quickly put two and two together, and realized that this was the guy I had read about in the newspaper. This was my first encounter with Seiji, and I remember thinking, WOW, this guy is really exciting! So, when he was appointed music director a few months later, I wasn't all that surprised, except that he was *so* young for such an important position, and it seemed *so* exotic to choose a Japanese person for staid old Boston.

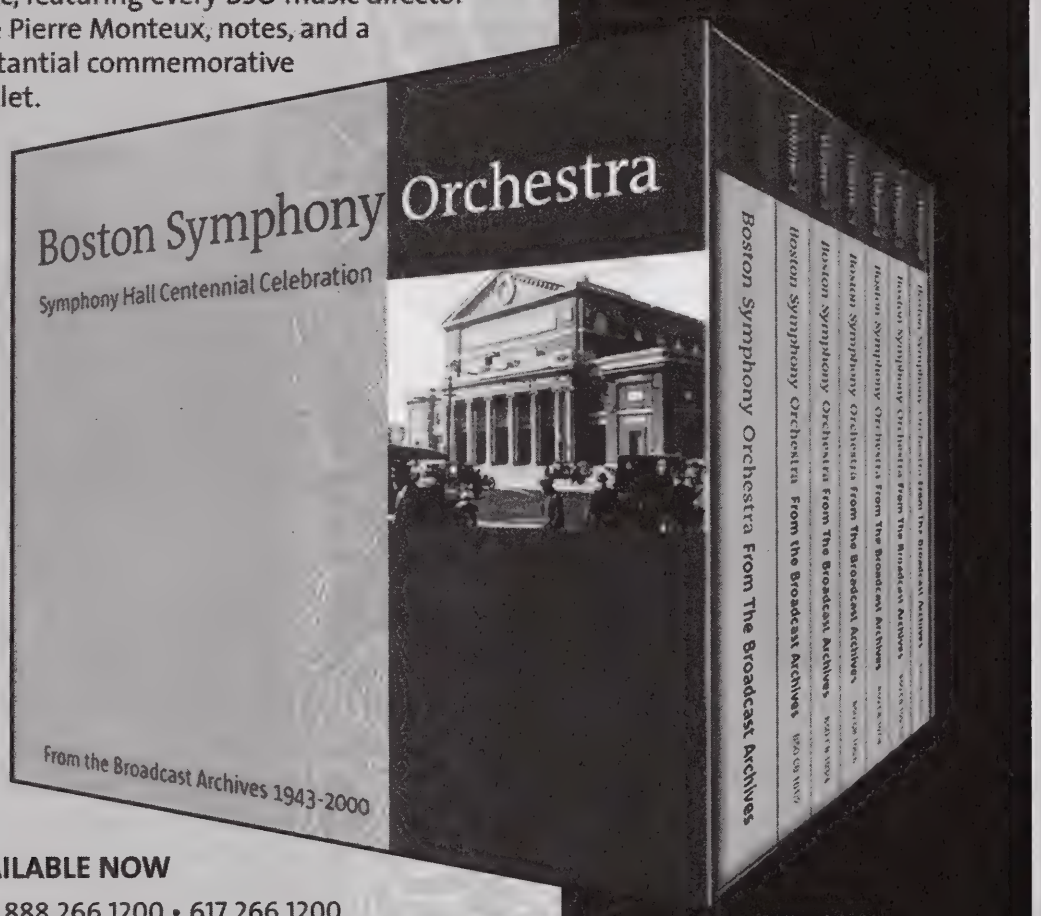
I started to earn a living right around this time, and in 1976 we became Saturday-night subscribers, so I've been watching Seiji for 26 of his 29 years here in Boston. Between Symphony Hall and Tanglewood, I've probably seen him conduct somewhere between 150 and 200 concerts over that period.

I divide Seiji's tenure here into three distinct periods, largely coinciding with the three decades he has been with us. In the early years, he was always the *wunderkind*. This was the hippy-ish Seiji with his turtleneck and love beads and his flying long hair that was so in keeping with the times. For the critics then, he was the boy wonder, always fresh and exciting.

Then came the middle period when the critics (and even some of the orchestra) were all over him. He still got good reviews when conducting new music or any large, obscure choral work. But for anything that might be classified as a "warhorse," he was always attacked and said to be lacking in profundity.

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Finally, by the mid-'90s, right around the time that *Musical America* declared him Musician of the Year, he had finally become an elder statesman. Now the critics here in Boston are almost always kind to him, praising him as a concerto and vocal accompanist, a choral conductor, and even as a conductor of the standard symphonic repertoire of both the classical and romantic eras.

My view, and that of most of the regular concertgoing subscribers I talk with, has been far more consistent. I've always thought Seiji was pretty terrific—always good and often great. And the orchestra itself? To my (reasonably) educated and discerning ear, it is easily as good if not better today than when I started as a subscriber 26 years ago.

For me, what has always made Seiji special is not just the sound he gets from the orchestra. It is also that Seiji is a beautiful conductor to *watch*. He is blessed with that tiny Japanese frame that moves so elegantly and almost seems to dance when he conducts. Our seats are right down front and a little to the left, so we can also see his facial expressions quite clearly, which often beautifully reflect what is happening in the music. Many people probably don't know this, but Seiji is a fairly "noisy" conductor, often grunting, breathing loudly, or even singing along with the music. We even see perspiration flying from his hair and forehead at times! This is what makes live concerts come

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I have so many Seiji memories, I hardly know where to begin. My facts may be a little fuzzy after all these years, but so much of it is still crystal-clear in my mind. Our first concert as subscribers was an all-Beethoven program. A recent young competition winner, André-Michel Schub, played the *Emperor* Concerto. After intermission, Seiji conducted the Seventh Symphony. I remember his (then) black hair flying all over the place as he danced his way through the final movement, and thinking how great it was to finally be able to afford to sit so close to this world-class orchestra, something I had never experienced before. Pittsburgh was good, but this was the big leagues.

In 1980, Seiji did Mendelssohn's *Elijah* with Sherrill Milnes, then in his prime, in the title role. Milnes and the other soloists were placed back with the chorus rather than out front next to the conductor, but his voice soared above everyone else's and it was glorious. This was the first time I became aware that, except for a few highly complex contemporary pieces, Seiji conducts everything from memory, usually with a closed score on the podium, as if to aid his photographic memory (or does he have x-ray vision?!).



Akira Kinoshita

Back in the '70s the final concert of the year always used to be an "event." One year it was the Mahler Third, and one year it was Act I of Wagner's *Die Walküre* with a completely forgettable tenor, but with a terrific young soprano who was just beginning to make a name for herself—Jessye Norman. You could see Seiji's delight at what he had brought us, and has continued to bring us so many times over the years. Together, they always delivered the goods. I saw them do Berlioz's *La Mort de Cléopâtre* twice, and each time, in the closing bars, with their fading, dying heartbeats, I found myself holding my breath, acutely aware of my own heartbeat.

From February 1978 I remember what remains the single most exciting concert of my entire life. The orchestra was about to leave on a major tour of Japan and was understandably high as a kite. The first half was Alexis Weissenberg in a stunning performance of the Rachmaninoff Third Piano Concerto, one of his specialties, long before the movie *Shine* made the piece an audience favorite. After intermission came two of Seiji's specialties—Ravel's *Valses nobles et sentimentales* and *La Valse*. I've seen Seiji conduct the latter piece at least three or four times over the years, and he always gets the fury and sarcasm of the final bars just right, better than anyone else. Then, in one of the rarest such events we've ever seen, Seiji turned to the audience. After uttering "Japan tour special encore," he began a *perpetuum mobile* of incredible virtuosity, and then, midway through the piece, simply stopped conducting, walked off the stage, and let the orchestra strut its stuff to the finish and take all the glory. A truly memorable concert!

Some years later, Seiji invited Hildegard Behrens for staged performances of the Strauss operas *Salome* and *Elektra*. But for me, one of their best concerts was a far simpler affair. It included a couple of Mozart arias before intermission and just the final scene from *Salome* afterward. I usually don't pay much attention to what singers wear, but this night was different. In the first half Behrens wore a pure white gown, as befits a Mozart ingenue. But then, after intermission, she returned wearing a similar white gown, but this time with big red blotches all over it. The audience literally gasped at her entrance—at least those of us who knew that the final scene of *Salome* is where the now-crazed princess kisses the severed head of John the Baptist! Behrens is a great actress

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as well as a great singer, and portrayed Salome's madness perfectly. You could see how much Seiji loved working with her.

Seiji has always taken his commissioned pieces and any contemporary music quite seriously. But you have to admit that some of the stuff being written back in the 1970s was pretty weird. The audience in Boston is usually at least "polite" in its reception of new music, and sometimes even enthusiastic. But I recall one piece (which shall remain unnamed) that seemed all over the place; it included gunshots and all kinds of nonsense! When it was over, Seiji welcomed the composer out onto the stage, and someone in the balcony began to boo. And we're not talking a little boo here—this was Fenway, the Garden, and La Scala all rolled into one! You could feel his embarrassment as Seiji nervously smiled his way through the moment. I've sometimes wondered if he might not have agreed with the audience on that one.



Lincolm Russell

Another great memory involves the same piece with which Seiji will close his final season as music director, the Mahler Ninth Symphony. I recall reading in the newspaper that just after the Friday-afternoon concert, he received word of his brother's death in Japan. But he decided to stay in Boston an extra day to conduct the Saturday-night performance, and then fly out on Sunday morning. The Mahler Ninth is all about death and departure, but it is the most serene death imaginable, ending quietly and in a major key—exactly the way all of us would like to imagine leaving this earth. You could see the tension and emotion on Seiji's face that evening, and it was a beautiful, inspiring performance. I suspect that this year the audience will be feeling equally emotional about Seiji's farewell concert.

There are so many others. I have always loved Seiji's performances of the Tchaikovsky, Brahms, and Beethoven symphonies. I recall a white-hot Tchaikovsky Second (the *Little Russian*), elegant Brahms First and Fourth symphonies (my wife's favorites), and beautifully shaped Beethoven Fifth, Sixth, and Seventh symphonies. I don't know why, but a few other things stick in my mind too—a lovely reading of the Mendelssohn *Scottish* Symphony in the early '80s, with Seiji molding those sonorous horn parts in the closing bars; the overture to Verdi's *La forza del destino*—I just liked the way he used his baton (back when he still used one), and the way he leaned toward the trumpets to get a little more stinging accent out of them. Most classical freaks probably don't like to admit it, but we secretly shadow-conduct in our heads. In my imagination, my gestures always look like Seiji's!

There were those wonderful collaborations with baritone Thomas Quasthoff in the Britten *War Requiem* and Mahler's *Das Lied von der Erde*. Almost anything by Bartók came off great: *Bluebeard's Castle*, and terrific readings of the Concerto for Orchestra, truly worthy of the piece's heritage as a Koussevitzky commission. And the superb student opera productions he's conducted at Tanglewood—the 50th-annniversary performances of *Peter Grimes*, *Les Mamelles de Tirésias*, *Falstaff*, and *L'Heure espagnole*.

A particularly poignant moment for me was when I took my autistic daughter to a Friday concert on a snowy December afternoon in the mid-1990s when the BSO was performing Act II of *The Nutcracker*, music that she knew and loved like the back of

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her hand. Our daughter used to attend a famous Japanese-run special needs school, and had actually learned a few words of Japanese from the teachers and staff. When she asked to meet Seiji after the concert, I took her backstage and waited a few minutes to get into the green room. Seiji was clearly exhausted, but his patience and kindness in exchanging a few words of Japanese with her is something I will always be grateful for and will never forget.

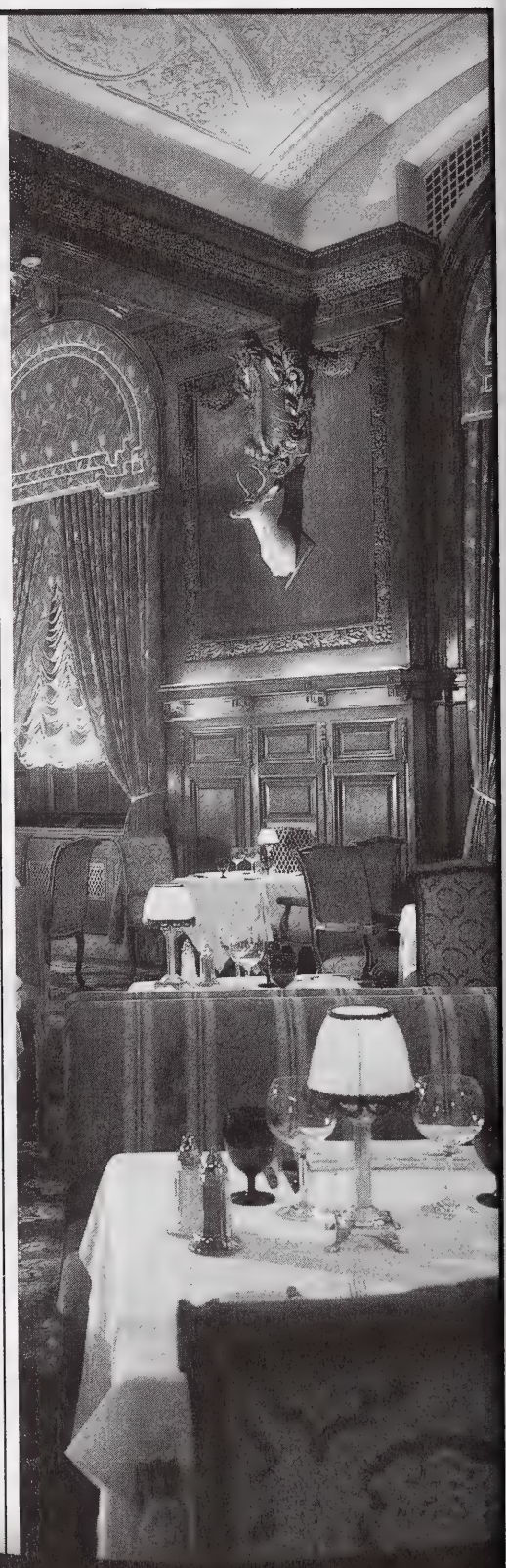
My final memory is actually fairly recent. Seiji closed out his tenure at Tanglewood last summer with yet another big-time performance of Strauss's *Salome*, this time with an all-star cast led by Deborah Voigt in her first performance in the title role. Voigt is one of those amazing Wagner/Strauss sopranos; you had the impression at the end that she could have easily gone on for another half-hour with no loss of volume or control! And the orchestra's playing was virtual perfection in this most difficult work. When it was over, you could see that Seiji knew they had just "hit it out of the park." As he sat on the podium, letting the soloists take their bows, he was animatedly talking with the front-desk players, and looked totally pumped. They'll be hard-pressed to top that one in Vienna!

So, let me say, as just one of thousands of subscribers: thanks, Seiji, for all of the great music-making over the past 29 years. We wish you all the best in Vienna. And we hope you'll come back and visit us often, both in Symphony Hall and out at Tanglewood. You know you'll always be welcome here!

Gerald Katz has been a Saturday 'B' subscriber and regular Tanglewood attendee since 1976. Gerry lives in Chestnut Hill with his wife and three children. He studied piano and clarinet as a youth, but makes his living today as a management consultant in marketing and new product development. Though he has published a large number of highly regarded business articles in professional journals and trade publications, this is his first article about his real passion—music.



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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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Principal Guest Conductor
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°*On leave*
§*Substitute player*

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°Geralyn Coticone
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§Linda Toote

Oboes
John Ferrillo
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Mildred B. Remis chair, endowed in perpetuity in 1975
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James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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John P. II and Nancy S. Eustis chair, fully funded in perpetuity
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Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
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Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

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Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

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Claude Debussy
Prélude à l'Après-midi d'un faune



Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. He began composing his Prélude à l'Après-midi d'un faune *(*Prelude to The Afternoon of a Faun*) in 1892 and completed the full score on October 23, 1894. The first performances took place on December 22 and 23 that year at concerts of the Société Nationale de Musique under the direction of Swiss conductor Gustave Doret. The first United States performance was given by Georges Longy with the Boston Orchestral Club on April 1, 1902. Wilhelm Gericke conducted the first Boston Symphony performances on December 30 and 31, 1904, subsequent BSO performances being led by Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Paul Paray, Bruno Walter, Leonard Bernstein, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Michael Tilson Thomas, Seiji Ozawa (including the most recent subscription performances, in October 1997), and Bernard Haitink (the most recent Tanglewood performance, on August 17, 2001, followed by performances in London and Lucerne as part of the orchestra's most recent European tour). The score calls for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase finale pour l'Après-midi d'un faune*, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Aprés-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not

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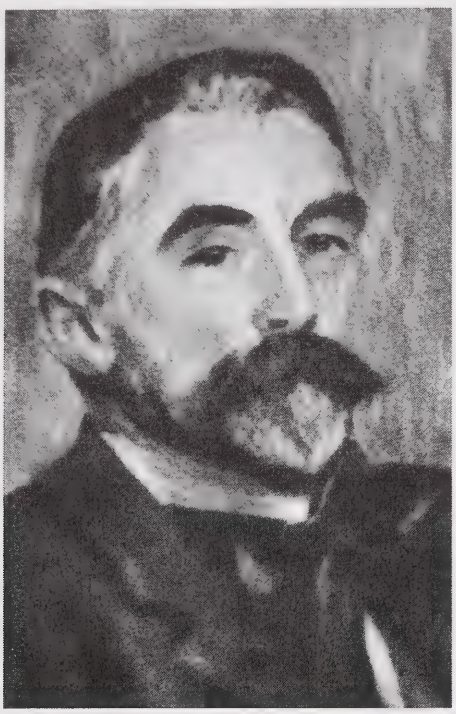
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surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."



A portrait of Stéphane Mallarmé by Renoir

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horncalls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

—Marc Mandel

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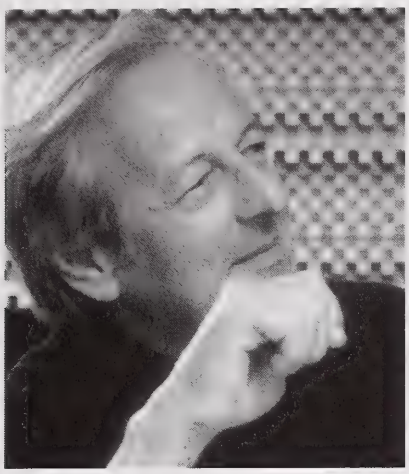
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André Previn
Violin Concerto



André Previn was born in Berlin, Germany, on April 6, 1930, and now lives in New York. He composed his Violin Concerto for Anne-Sophie Mutter on a commission from the Boston Symphony Orchestra, writing the work over the course of four months and completing it in October 2001. These are the first performances. In addition to the violin soloist, the score calls for three flutes (third doubling piccolo), two oboes and English horn, two B-flat clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, timpani, percussion (bass drum, snare drum, vibraphone, xylophone, large and small suspended cymbals, choke cymbals, wood block, bongos, roto-toms, tam-tam, bell plate), celesta, harp, and strings.

For a biography of André Previn, see page 49.

Versatile is the word for André Previn. With his cumulative experience as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz, his range of activities easily matches or exceeds that of any musician before the public today. For nearly a decade, Boston Symphony audiences have had an opportunity to hear a broad sampling of his music for the concert hall, including his Carnegie Hall centennial commission *Honey and Rue*, a song cycle written for soprano Kathleen Battle on texts by Toni Morrison; the world premieres in their orchestral versions of his *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney (Bonney and Previn having previously given the world premiere of *Sallie Chisum* in its original voice-and-piano version in a 1994 Ozawa Hall recital at Tanglewood); his *Reflections* for English horn, cello solo, and orchestra; his Piano Concerto, written originally for Vladimir Ashkenazy; the 1999 world premiere at Tanglewood of the Suite from his opera *A Streetcar Named Desire*, and his *Diversions* for orchestra (1999), written originally for the Vienna Philharmonic.

In recent years Previn has composed new voice-and-piano works for soprano Renée Fleming (*The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson*, both available on compact disc) and a cello sonata for Yo-Yo Ma. It was Fleming who originated the role of Blanche DuBois in the premiere of Previn's first opera, *A Streetcar Named Desire*, at San Francisco Opera in 1998. He is currently at work on a second opera, based on the novel *Silk* by Alessandro Baricco, as well as another Carnegie Hall commission, this one for the Emerson String Quartet and Barbara Bonney, to be premiered in the spring of 2003.

Previn himself has observed that he has composed more concert music in the past decade—i.e., beginning with *Honey and Rue*, premiered at Carnegie Hall in 1992—than in the twenty years before that. But this has been neither coincidence nor accident: it has followed naturally from his work as conductor and pianist with some of today's most important orchestras, singers, and instrumentalists. His latest work, a new Violin Concerto commissioned by the Boston Symphony Orchestra and composed for Anne-Sophie Mutter, receives its world premiere performances this week.

In fact, Previn had already written a new piece for Anne-Sophie Mutter in 1996, at her request, when she was planning a "Song and Dance Tour" that was also to include a number of Hungarian and other dance pieces. At the time Mutter asked Previn to do

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this, he was, in his own words, simply "one of her legion of admirers." She requested "a flat-out virtuoso piece, something fiendish" (Previn's words again), and he viewed the opportunity as "a nice challenge" for a non-string player like himself. The resulting work, incorporating a first-movement tango pastiche predating the recent Piazzolla craze, and a final "Dance" movement whose rhythms straddle the worlds of Bartók and jazz, was the seventeen-minute *Tango, Song and Dance*, which, because the projected tour never took place, was ultimately premiered by Mutter and Previn only last summer, in August 2001 at the Lucerne Festival, after which they recorded it for Deutsche Grammophon.

However, when the Boston Symphony recently commissioned Previn to write a new orchestral work, there was no foregone conclusion that it would be a violin concerto. In fact, the impetus for the new work was quite separate from anything having to do with the violinist herself. In November 1999, while on a train ride in Germany, Previn realized that it was the birthday of his New York-based colleague and friend, the artist manager Ronald Wilford. Heedless of the time difference between Germany and the United States (it was 7 a.m. in New York), Previn phoned Wilford from the train, waking his friend with his birthday greeting. Wilford, certainly no stranger to international phone calls, was nevertheless so taken by and appreciative of Previn's thoughtfulness that he continued to think about the call for days, subsequently suggesting to Previn that the composer write a new piece relevant to that train ride through the country in which Previn had been born and spent his early childhood.

Ultimately Previn decided to incorporate a German children's song—one he himself knew as a child, "Wenn ich ein Vöglein wär' und auch zwei Flügel hätt', flög' ich zu dir..." ("If I were a bird and had two wings, I'd fly to you...")—into his new work for the Boston Symphony. He also decided that if Anne-Sophie Mutter, whose playing he had come to admire greatly, would be willing to play it, that new work would be a violin concerto. Previously any thoughts he might have had about writing a violin concerto had been only of the most general sort, in the sense that any composer might perhaps





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someday like to write one. Ultimately the last of the concerto's three movements—headed "from a train in Germany"—became a theme-and-variations based on "Wenn ich ein Vöglein wär," the connection to Previn's place of birth being reinforced also by a quotation from T.S. Eliot's *Four Quartets* inscribed in the printed score at the start of that movement: "We shall not cease from exploration./And the end of all our exploring/will be to arrive where we started/and know the place for the first time."

Regarding the music, Previn as usual feels that if the music cannot speak for itself, he as a composer has not done his job. In his words, "there's nothing the audience won't find out very quickly." He has described the first movement as the most lush and conservative of the three, the second movement, which opens with a contemplative cadenza for the soloist, as more barren and acidulous than the rest. Asked whether the concerto's music bears any specific relationship to the BSO's particular sound or individual players (as the music of his *Diversions* does to the Vienna Philharmonic's), he answered simply that he found himself thinking less about that than about what an honor and privilege it was for him to write for his "favorite American orchestra." As to the solo part, little need be said there either: Mutter's virtuosity has won admirers for decades, and her dedication to new music is equally well established. States Previn: "I don't know a better violinist or musician. She has immense imagination and her technique is flawless."

Thus André Previn's new Violin Concerto—conceived, at the suggestion of a colleague, as an extended musical postscript to a heartfelt overseas phone call; harking back to some of the composer's earliest childhood memories; building upon his relationship with an orchestra he has conducted, lovingly, for more than a quarter-century, and showcasing the talents of just one of the important collaborators he holds dear both personally and professionally. In short, a testament to relationships past, present, and future.

—Marc Mandel



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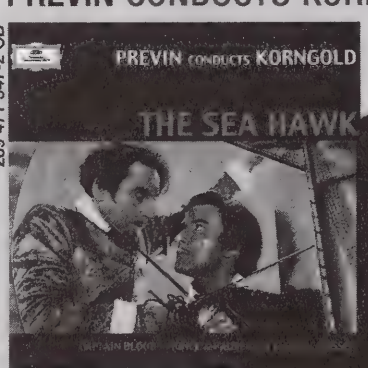
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Sergei Rachmaninoff
Symphony No. 2 in E minor, Opus 27



Sergei Vasilievich Rachmaninoff was born in Semyonovo, district of Starorusky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphony No. 2 between October 1906 and April 1907, completing the orchestration in January 1908. The symphony was performed for the first time on January 26, 1908, in St. Petersburg, with Rachmaninoff conducting. Rachmaninoff also led the American premiere, on November 26, 1909, with the Philadelphia Orchestra. Max Fiedler led the first Boston Symphony performances in October 1910, subsequent ones being given by Karl Muck, Pierre Monteux, Serge Koussevitzky (including performances in the composer's memory in April 1943), Dimitri Mitropoulos, Izler Solomon, André Previn (in August 1977 at Tanglewood, November 1993 at Symphony Hall, and at Tanglewood again in August 1995), Kazuyoshi Akiyama, David Zinman, Eugene Ormandy, Simon Rattle, Leon Fleisher, John Nelson, Yuri Temirkanov, Richard Westerfield (the most recent Tanglewood performance, on August 2, 1997), and Yakov Kreizberg (the most recent subscription performances, in November 1999). The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings. At these concerts, André Previn performs the symphony without cuts.

Caught between two worlds, Sergei Rachmaninoff never really fit in anywhere. In the Soviet Union, a relentlessly secular and anti-religious society, his reputation was tainted by his decision to flee revolutionary Bolshevik Russia for the West in late 1917. This attitude of suspicion intensified in 1931, when Rachmaninoff (who generally avoided political statements of any kind) signed a letter published in the *New York Times* that denounced "the indescribable torture to which the Soviets have been subjecting the Russian people for a period of over thirteen years." For years afterwards, Rachmaninoff's works were banned in the USSR. When Russian orchestras came on tour to the West during the Cold War, they rarely performed Rachmaninoff, who was regarded as an ideological enemy of the Soviet state. Even the homosexual and unapologetically elitist Tchaikovsky (Rachmaninoff's personal and musical idol) was preferable to the watchdogs of Soviet political correctness, for he had the good sense to die in Russia more than twenty years before the 1917 Revolution.

Although the entry on Rachmaninoff written by Soviet musicologist Yuri Keldysh for the 1978 Soviet *Musical Encyclopedia* rates him as "one of the most important Russian composers of the end of the nineteenth and the beginning of the twentieth centuries," it also chides him for "failing to understand the significance of the October Revolution," which doomed him to a life of exile and "the loneliness of an artist torn away from his native soil."

Meanwhile, in the United States, too, where he lived for long periods before his death in Los Angeles in 1943, Rachmaninoff remained an outsider—unlike another Russian composer émigré, the more shrewd and pragmatic "insider" Igor Stravinsky. Most members of the musical establishment regarded Rachmaninoff as a musical dinosaur who had written most of his important music before leaving Russia. Even worse, he was an unapologetic practitioner of melody and lush tonal harmony in an era that favored abstract academic systems and rejected accessibility as something to be ashamed of. Most professors in university music departments, which came to dominate the musical scene as never before in the post-World War II period, condescended to Rachmaninoff as they



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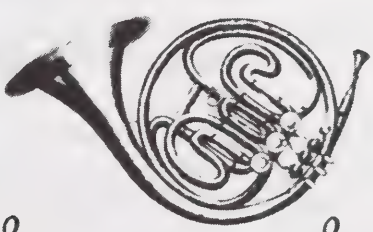
would to a sincere but naive student who still had a great deal to learn. The music of Rachmaninoff—who never embraced modernism or the fad for serialism and atonality—was too reactionary, too emotional, too "easy."

But these days, nearly sixty years after Rachmaninoff's death and nearly a century after the composition of the Second Symphony, there is something of a Rachmaninoff revival going on. Major orchestras—both Russian and Western—have been scheduling numerous special programs devoted to Rachmaninoff's rich and varied legacy as a composer of symphonies, concertos, operas, tone poems, songs, and piano music. In America, serialism and hyper-intellectualism in music are no longer so much in fashion. A new Romanticism has emerged that can comfortably embrace and even revere Rachmaninoff. Now freed from the crippling ideological constraints of the Soviet era, Russian orchestras are also rediscovering Rachmaninoff with a new energy and pride.

Of all of Rachmaninoff's works for orchestra, the Symphony No. 2 has always been one of the most popular with audiences. This large, lengthy, and unabashedly late Romantic symphony, overflowing with memorable tunes and an ineffable sense of bittersweet nostalgia, was written relatively quickly and easily (at least for the frequently blocked Rachmaninoff), between late 1906 and early 1908. In fact it was during this first decade of the twentieth century that Rachmaninoff, then entering his thirties and finally liberated from the crippling self-doubt that had afflicted him after the catastrophic failure of his First Symphony in 1897, wrote many of his most successful works, including the Second and Third piano concertos (1901 and 1909, respectively), the First Piano Sonata (1907), and the symphonic poem *The Isle of the Dead* (1909).

All these works have their roots firmly planted in the nineteenth century, in the genteel world of Russian aristocratic culture that was already in the process of being dismantled and destroyed. There is no reflection here of the turmoil of the anti-Tsarist Revolution of 1905 and its aftermath, or of the increasingly restless, nihilist, and anti-establishment mood of many Russian creative artists. It is hard to agree with Yuri Keldysh that Rachmaninoff's works of this turbulent period "expressed the pathos of the anticipation of the social transformations to come, and a passionate thrust towards a better future." Rather, they represent an affirmation of tradition, and especially the legacy of Tchaikovsky. Indeed, Rachmaninoff—the scion of a wealthy and well-connected aristocratic family—found the atmosphere in Russian cultural and political life in the years

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after the 1905 Revolution so confusing and oppressive that he left the country with his wife and three-year-old daughter in late 1906. They settled in a small villa with a garden in much more peaceful and undemanding Dresden for the next few years, until 1909.

The material and concept of what would become the Symphony No. 2 had been germinating in Rachmaninoff's mind since 1902, but he only turned his complete concentration and energy to the new work in Dresden. Even so, he was very hesitant to announce to the public that he had completed the sketches in early 1907: "I have not announced it to 'the world' because I wanted to finish it completely beforehand." Back in Russia for the summer of 1907, Rachmaninoff set to work on the orchestration, which he completed only shortly before the premiere in St. Petersburg. which took place on January 26, 1908. By now a seasoned and accomplished conductor, Rachmaninoff conducted both on this first occasion and a week later at the Moscow premiere.



A 1907 photograph of Rachmaninoff and his wife Natalya in Dresden

Most notable about the Second Symphony is its sheer size. When performed without cuts, it exceeds fifty minutes in length, surpassing even the last three symphonies of Tchaikovsky. Rachmaninoff dedicated his ambitious symphony to Sergei Taneyev (1856-1915), his professor of counterpoint at the Moscow Conservatory, and another member of the so-called "Moscow School." This rather abstract and relative label is given to a loosely connected group of composers centered in Moscow around the turn of the century. Its members included composers extremely diverse in aesthetic and style: the conservative neo-romantic Rachmaninoff, Rachmaninoff's close friend Nikolai Medtner, the neoclassical Taneyev, and the visionary mystic Alexander Scriabin. What these artists shared was the city where they worked, a distaste for the obvious Russian nationalism associated with the "mighty handful" composers centered in St. Petersburg, an interest in writing for the piano, and a preference for classical rather than programmatic genres.

And yet Rachmaninoff's Symphony No. 2 is much more indebted to the example of Tchaikovsky than to Taneyev. The most obvious link to Tchaikovsky, who had almost singlehandedly created a distinguished tradition of Russian symphonism, is the use of a musical "epigraph" or "motto" that appears in the opening measures and then reappears in various forms throughout the symphony. Tchaikovsky had provided an obvious precedent for such a structure in his symphonies 4 (with its opening "fate" fanfare for brass and woodwinds) and 5 (with its gloomy "providence" motif initially played by two clarinets).

Rachmaninoff's seven-note epigraph in the Second Symphony is first stated in the three opening bars by the cellos and basses, ascending from B (the dominant of the symphony's key of E minor) to C, then descending stepwise to G. This modest but pregnant motif is the seed for most of the themes in the symphony, including the main theme of the opening Allegro moderato. It also reappears in its initial form at several later

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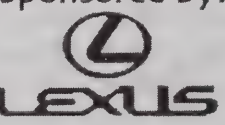
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points, notably at the end of the third movement in the flute, and in the woodwinds in the fourth movement. At the same time, the use of the epigraph is not nearly so obvious as in Tchaikovsky's Fourth Symphony; for the most part, the references are subtle and well-integrated into the often dense orchestral texture. Nor is the "motto" theme the only linking motif that recurs through the work. Rachmaninoff also quotes repeatedly from the familiar opening phrase of his favored *Dies irae*, most noticeably in the opening theme of the ebullient scherzo.

But the material of the symphony does not come only from borrowed sources. One of its most memorable and popular themes, and one of the greatest melodies in the entire symphonic repertoire, is the limpid, wilting, and heartbreaking romantic song of the A major slow movement. It must have been with this gorgeous tune in mind that the Soviet critic Konstantin Kuznetsov called Rachmaninoff's Second Symphony the "Russian Lyric Symphony." Forever after, the composer would be identified with this sad and seductive theme, which seems to crystallize an impossible, aching longing for lost love in a better time.

Because of its length, conductors have often performed surgery on the Symphony No. 2, making numerous cuts in performance that the composer abhorred. (André Previn performs the work without cuts at these concerts.) To his friend the conductor Eugene Ormandy, Rachmaninoff made clear how strongly he objected to any tampering with what many consider his greatest symphonic masterpiece. "You don't know what cuts do to me," he said. "It is like cutting a piece out of my heart."

—Harlow Robinson

Harlow Robinson is Professor of Modern Languages and History at Northeastern University. His articles on Russian music and culture have appeared in numerous popular and scholarly publications, including the *New York Times*, *Los Angeles Times*, *Opera News*, *Musical Quarterly*, and *Stagebill*. He also lectures frequently on Russian music for the Boston Symphony, Metropolitan Opera, and Lincoln Center. His book *Sergei Prokofiev: A Biography* has just been reissued in paperback by Northeastern University Press, with a new foreword and afterword.



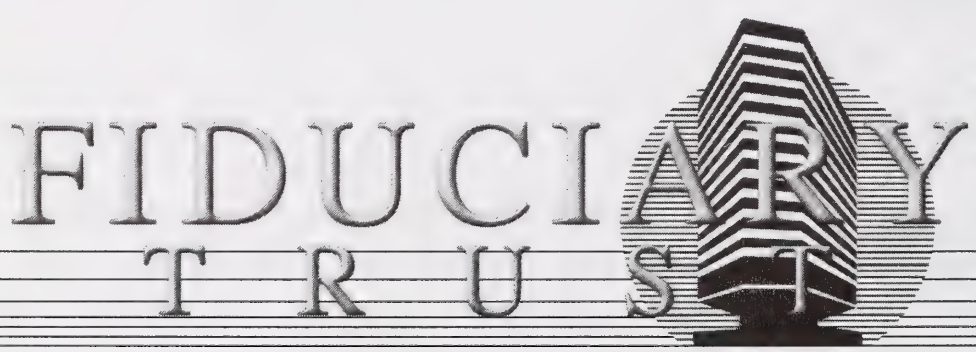
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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). *The life of Debussy* by Roger Nichols is in the useful series "Musical lives" (Cambridge paperback; Beethoven, Berlioz, Mahler, Mozart, Schubert, and Strauss are among the other composers represented in that series). Nichols provided the Debussy article for the 1980 edition of The New Grove Dictionary of Music and Musicians. The Debussy entry in the latest edition of Grove (2001) is by François Lesure and Roy Howat. Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback, currently out of print). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated—as *A Portrait of Claude Debussy*—by William Ashbrook and Margaret G. Cobb, is another useful biographical study (Oxford). Discussion of *Prélude à l'Après-midi d'un Faune* is included in David Cox's BBC Music Guide on *Debussy Orchestral Music* (University of Washington paperback). Edited by William Austin, the volume on *Prélude à l'Après-midi d'un Faune* in the series of Norton Critical Scores contains the complete score, Mallarmé's poem in the original French plus an English translation, essays on the poet, music, and ballet, and critical commentary (Norton paperback). André Previn has recorded *Prélude à l'Après-midi d'un Faune* with both the London Symphony Orchestra (EMI/Seraphim) and the Los Angeles Philharmonic (Philips). Charles Munch recorded a classic account with the Boston Symphony Orchestra in 1962 (RCA). Other noteworthy versions include Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Bernard Haitink's with the Concertgebouw Orchestra of Amsterdam (Philips), and Charles Dutoit's with the Montreal Symphony Orchestra (Decca).

A number of articles focused on André Previn in conjunction with the premiere of his opera *A Streetcar Named Desire* in the fall of 1998, notably Eric Myers's "Making *Streetcar* Sing" in the September 1998 issue of *Opera News*. Previn's own memoir, *No Minor Chords–My Early Days in Hollywood*, looks back on his years as composer, arranger, and orchestrator at MGM (Doubleday). The Previn article in the recently revised New Grove Dictionary of Music and Musicians (2001) is by Edward Greenfield. Previn's music is well-represented in recordings. A recent all-Previn disc includes the orchestral work *Diversions*, recorded live under the composer's direction with the Vienna Philharmonic, along with the orchestral versions of *Sallie Chisum Remembers Billy the Kid*

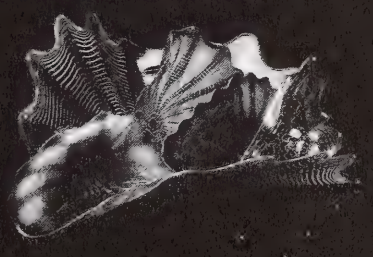

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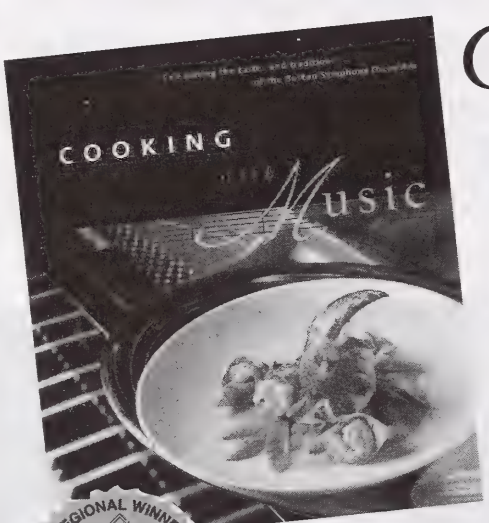


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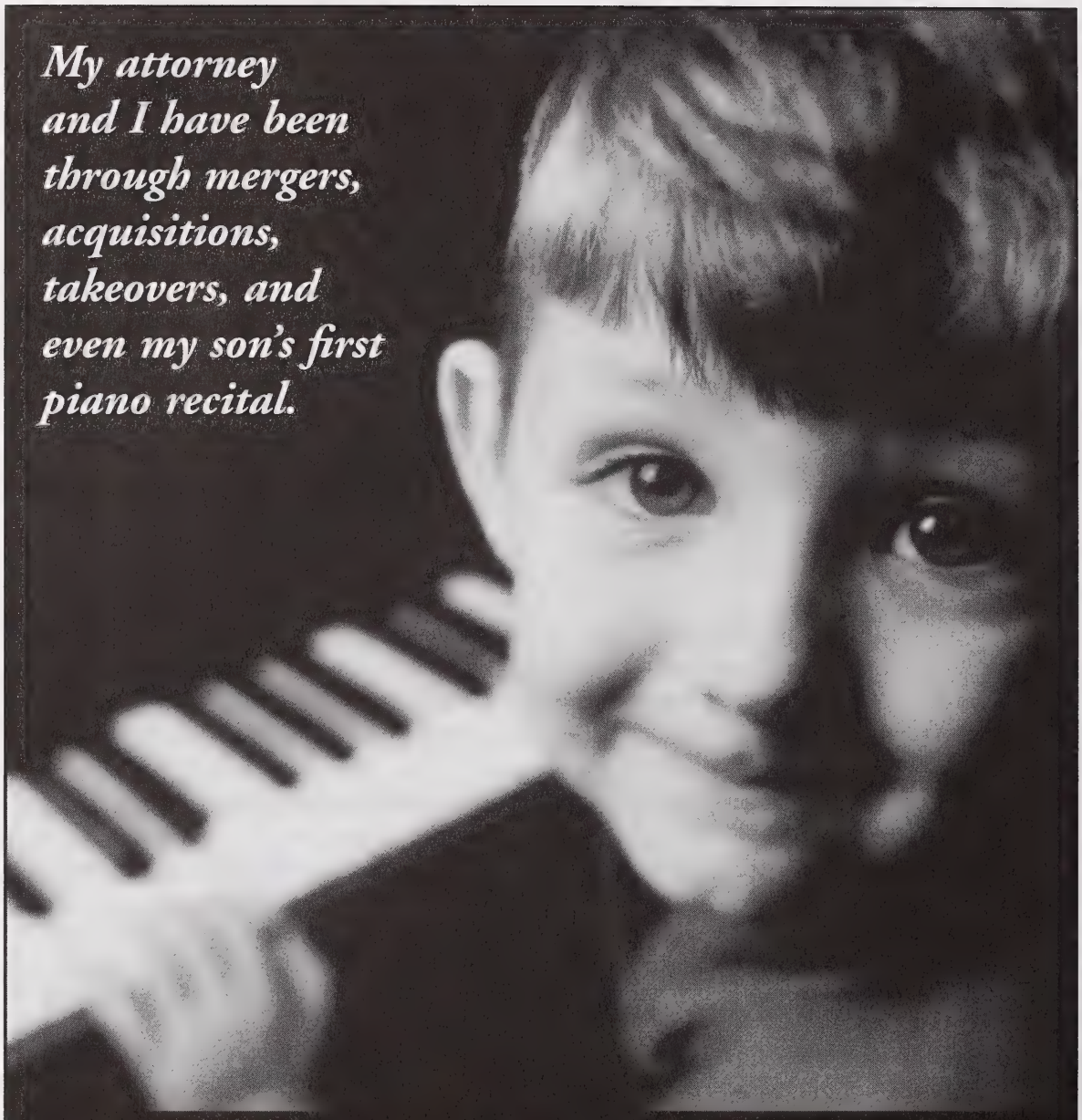
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and *Vocalise* with soprano Barbara Bonney and the London Symphony Orchestra also under Previn plus *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* with soprano Renée Fleming and the composer at the piano (Deutsche Grammophon). He has recently recorded his 1996 *Tango, Song and Dance* with Anne-Sophie Mutter for future release on Deutsche Grammophon. Other recordings of Previn's music include *A Streetcar Named Desire* taped live under the composer's direction at the time of its San Francisco Opera premiere (Deutsche Grammophon); the song cycle *Honey and Rue*, a Carnegie Hall commission featuring Kathleen Battle and the Orchestra of St. Luke's under the composer's direction (Deutsche Grammophon); *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the composer at the piano (London; the *Vocalise* also features BSO cellist Sato Knudsen); the Trio for oboe, bassoon, and piano with oboist Cynthia Koledo DeAlmeida, bassoonist Nancy Goeres, and the composer as pianist (Crystal); and Previn's 1981 *Reflections for Orchestra* with the composer conducting the orchestra of the Curtis Institute of Music (EMI). A recording of Previn's Piano Concerto with soloist Vladimir Ashkenazy under the composer's direction is unfortunately long gone from the catalogue (EMI). A recent Arabesque disc—"Music of André Previn"—features an assortment of smaller works including *Peaches* for flute and piano (1978), *A Wedding Waltz* for two oboes and piano (1983), *Triolet* for brass ensemble (1984), Variations for Piano on a Theme by Haydn (1988), and the Trio for oboe, bassoon, and piano (1994). With the composer as pianist, Sylvia McNair has recorded Previn's *Remembrances* for soprano, alto flute (played by Sandra Church), and piano, *Vocalise* for soprano and piano, and four songs for soprano, cello, and piano; the cellist is Yo-Yo Ma, who also performs Previn's 1993 Sonata for Cello and Piano on that same disc (Sony Classical). There are also many recordings featuring Previn's jazz compositions, film scores, and songs.

Geoffrey Norris's article on Rachmaninoff in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Russian Masters 2* with the Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris has revised his article for the new edition of Grove (2001), the composer's name now being spelled "Rachmaninoff" rather than "Rakhmaninov." Norris also wrote *Rakhmaninov*, an introduction to the composer's life and works in the Master Musicians series (Littlefield paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington paperback) and *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock in the series Classic *f*m Lifelines (Pavilion paperback). A recent helpful contribution to the Rachmaninoff bibliography is *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergi Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff's sister-in-law, draws upon the composer's own letters and interviews (New York University Press). Available recordings of the Second Symphony include two by André Previn, one with the Royal Philharmonic (Telarc), the other with the London Symphony Orchestra (also Telarc, currently unlisted). Other recordings include Mariss Jansons's with either the St. Petersburg Philharmonic (EMI) or Philharmonia Orchestra (Chandos), Eugene Ormandy's with the Philadelphia Orchestra (RCA), Mikhail Pletnev's with the Russian National Orchestra (Deutsche Grammophon), Kurt Sanderling's with the Leningrad Philharmonic (Deutsche Grammophon "Originals"), and David Zinman's with the Baltimore Symphony Orchestra (Telarc).

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André Previn



Conductor, composer, and pianist André Previn is one of the most distinguished musicians of our time. In recent years, his achievements have won him honors including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy Award, *Musical America*'s "Musician of the Year," and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In the 2002-03 season, Mr. Previn will begin a four-year term as music director of the Oslo Philharmonic. He is a frequent guest with the world's major orchestras both in concert and on recordings, appearing annually with the Vienna Philharmonic, both in Vienna and at the Salzburg Festival, as well as the Boston Symphony, New York Philharmonic, and Pittsburgh Symphony, to name a few. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony Orchestra, and Houston Symphony Orchestra. During the 2001-02 season, he conducts the New York Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, London Symphony (including a tour of Spain and a European tour with Anne-Sophie Mutter), Dresden Staatskapelle, Vienna Philharmonic, and Boston Symphony. In January 2002 he conducted Brahms's *A German Requiem* with the Orchestra of St. Luke's in Carnegie Hall and with the Pittsburgh Symphony. In 1998, Mr. Previn conducted his first opera, *A Streetcar Named Desire*, in its premiere performances in San Francisco with Renée Fleming as Blanche DuBois. The opera, with a libretto by Philip Littell based on Tennessee Williams's play, was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. In January 2001, Mr. Previn con-

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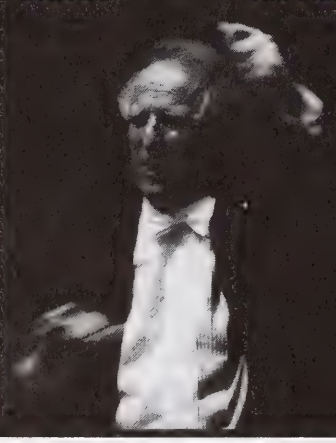
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ducted a semi-staged version of *Streetcar* with the Pittsburgh Symphony Orchestra. This past December, the opera had its European premiere at the Opéra du Rhin in Strasbourg; next season it receives premieres in England, Germany, and Italy. As a pianist, Mr. Previn recently performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg. He regularly gives chamber music concerts with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra and London Symphony Orchestra. As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, he is currently writing a piece for the Emerson String Quartet and Barbara Bonney to be premiered in spring 2003. He is also at work on his second opera, based on the Alessandro Baricco novel *Silk*. During 1999-2000, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin-and-piano work for Anne-Sophie Mutter (*Tango, Song and Dance*, which he has recorded with her for Deutsche Grammophon) and a bassoon sonata. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, and songs for mezzo-soprano Janet Baker, soprano Kathleen Battle, and Barbara Bonney. His music drama *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard for the London Symphony Orchestra, will be revived in November 2002 by the Philadelphia Orchestra. André Previn's discography spans more than fifty years and all the major labels, including the recent world premiere recordings on Deutsche Grammophon of five Previn pieces including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for Renée Fleming. His new Deutsche Grammophon release with the London Symphony Orchestra of film music by Erich Korngold was named Recording of the Month by *Gramophone* magazine. Other recent recordings reflect his continuing interest in jazz: "Live at the Jazz Standard" with bassist David Finck on Decca, featuring new works by Mr. Previn as well as standards, a recording derived from three evenings at the Jazz Standard in New York City in October 2000; and two Deutsche Grammophon discs also with Mr. Finck—an all-Ellington album entitled "We Got it Good and That Ain't Bad," and an all-Gershwin album entitled "We Got Rhythm." Mr. Previn performs and teaches annually at the Curtis Institute of Music and also at the Tanglewood Music Center. In 1991, Doubleday published his memoir *No Minor Chords–My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977.

Anne-Sophie Mutter



In January 2000 the German violinist Anne-Sophie Mutter undertook the most significant project of her career—a festival entitled "Back to the Future," including two recitals at Carnegie Hall and three orchestral programs with the New York Philharmonic and Kurt Masur. The series offered an overview of twentieth-century violin repertory with music of fourteen composers, including several works composed for and dedicated to Ms. Mutter, who repeated the program to enthusiastic response in London, Frankfurt, and Stuttgart. In November 2001 Ms. Mutter performed three different Carnegie Hall programs on consecutive nights: the first two were devoted to the five Mozart violin concertos and the *Sinfonia concertante* with the Camerata Salzburg; the third featured Vivaldi's *The Four Seasons* with the Trondheim Soloists. She returns to New York in May to perform and record the Beethoven Violin Concerto with Masur and the New York Philharmonic. In addition to this week's world premiere performances of André Previn's Violin Concerto, Ms. Mutter's 2002 schedule includes a second world premiere, Henri Dutilleux's *Sur le même accord*, composed for and dedicated to Ms. Mutter, to be performed with Kurt Masur and the London Philharmonic in April. In January 2002 she recorded two CDs: "Song and Dance," with composer-pianist André Previn, featuring music of Gershwin and Previn, and, with pianist Lambert Orkis, music of Brahms and Fauré. Her

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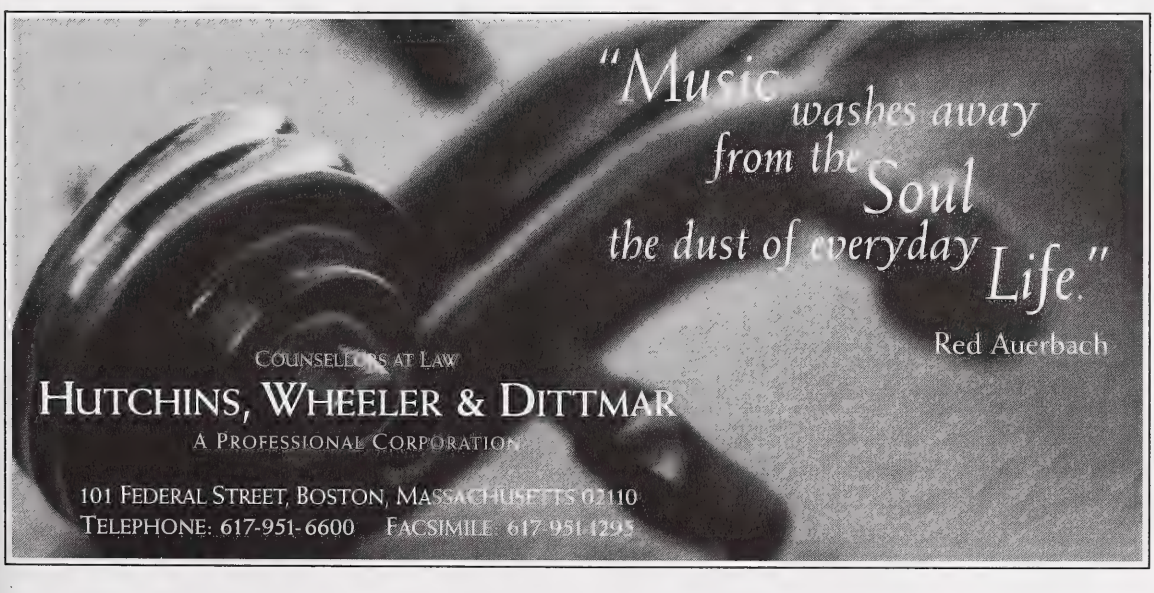
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2002 schedule also includes a European chamber music tour with Mr. Orkis and cellist Lynn Harrell, a Mozart concerto cycle with the Camerata Salzburg, and performances with Previn and the London Symphony Orchestra in London and in various German cities, both as orchestral soloist with the LSO and as a member of a piano trio with Sir André and cellist Daniel Mueller-Schott. Directly before her United States recital tour next fall, Ms. Mutter leads the Vienna Philharmonic in the Mozart cycle at the Salzburg Festival in August, and opens the Orchestre de Paris season in September. Her long list of recording honors includes the Grand Prix du Disque, Holland's Edison Award, and Grammy Awards for her recordings of the complete Beethoven violin sonatas with Lambert Orkis, the Penderecki Violin Concerto No. 2 with the London Symphony Orchestra conducted by the composer, and Berg's Violin Concerto and Rihm's *Gesungene Zeit*. Ms. Mutter has a keen interest in contemporary violin literature and has significantly expanded the repertory for her instrument. In addition to Previn and Dutilleux, composers who have composed works for her include Lutosławski, Rihm, Norbert Moret, and Sebastian Currier. Works by Pierre Boulez and Sofia Gubaidulina are scheduled. In 1987 Ms. Mutter established the Rudolf Eberle Endowment to support talented young string players throughout Europe. In 1998 this was incorporated into the Munich-based Circle of Friends of the Anne-Sophie Mutter Foundation to support talented young string players worldwide. Ms. Mutter also has a strong commitment to the social and medical problems of our time and supports work in these fields through regular benefit concerts. In October 2001 a benefit concert in Baden-Baden aided a psychiatric institution for children in Saratov on the Volga; a concert in 2002 will aid the Johanniter Day Clinic for Child and Youth Psychiatry in Neuwied. In past years she has supported the rebuilding of the Thomaskirche in Leipzig, as well as the Beethoven birthplace in Bonn. On previous tours of the United States she donated part of her recital fees to Classical Action Performing Arts Against AIDS. Ms. Mutter holds the Order of Merit of the Federal Republic of Germany, and the Order of Merit of Bavaria and of Baden-Wuerttemberg. She is also the recent recipient of one of the highest European honors, the Bavarian Maximilian Order. Anne-Sophie Mutter made her Boston Symphony Orchestra debut in February 1983 with Bruch's Violin Concerto No. 1; she has since appeared frequently with the orchestra, including performances at Tanglewood, at Carnegie Hall, and on the BSO's tour of Asia in the fall of 1989. She appeared with the orchestra most recently in February 1999 as soloist in Beethoven's Violin Concerto under Seiji Ozawa in Boston and at Carnegie Hall. With Seiji Ozawa and the Boston Symphony Orchestra she has recorded Bartók's Violin Concerto No. 2 and Moret's *En Rêve* for Deutsche Grammophon.



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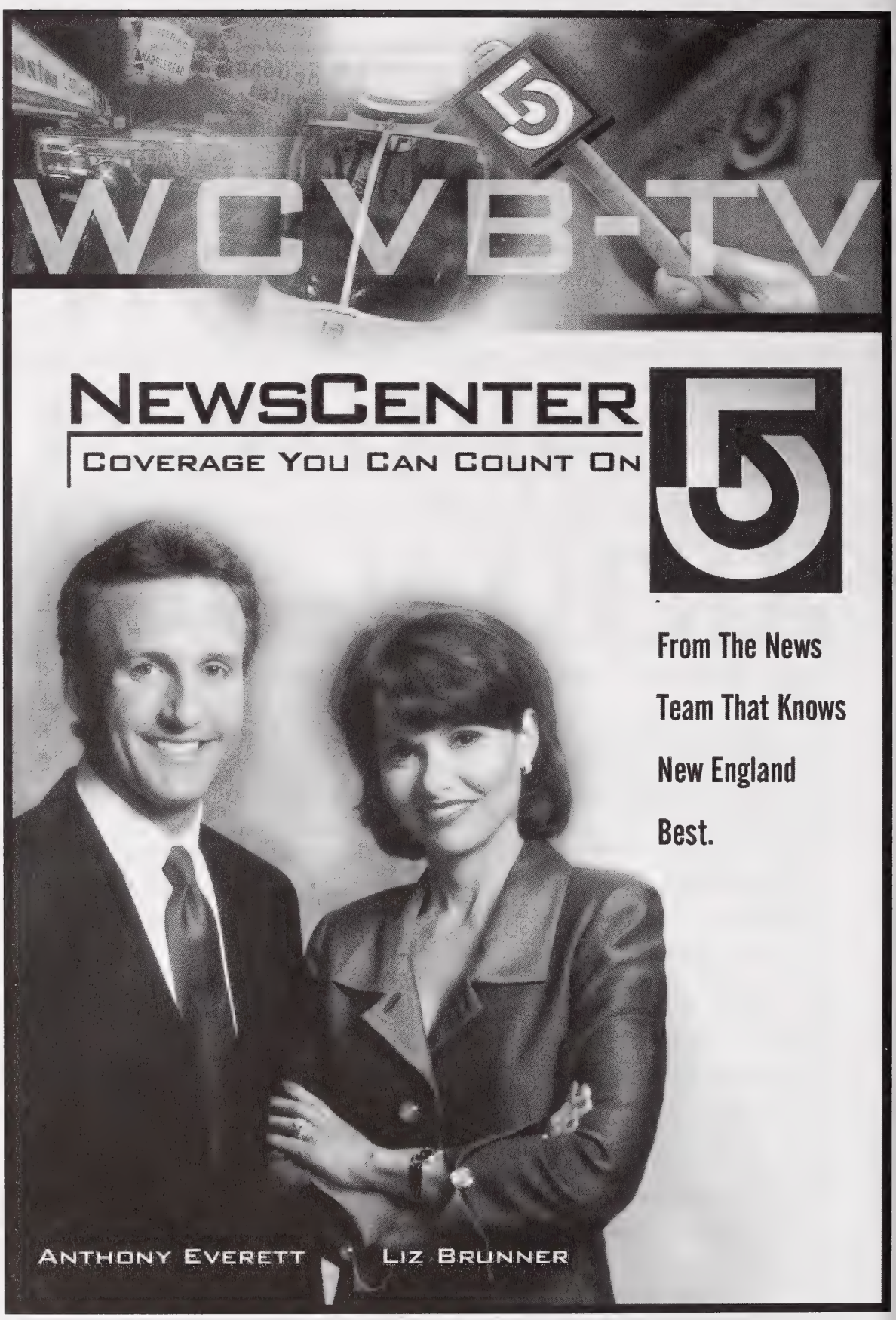
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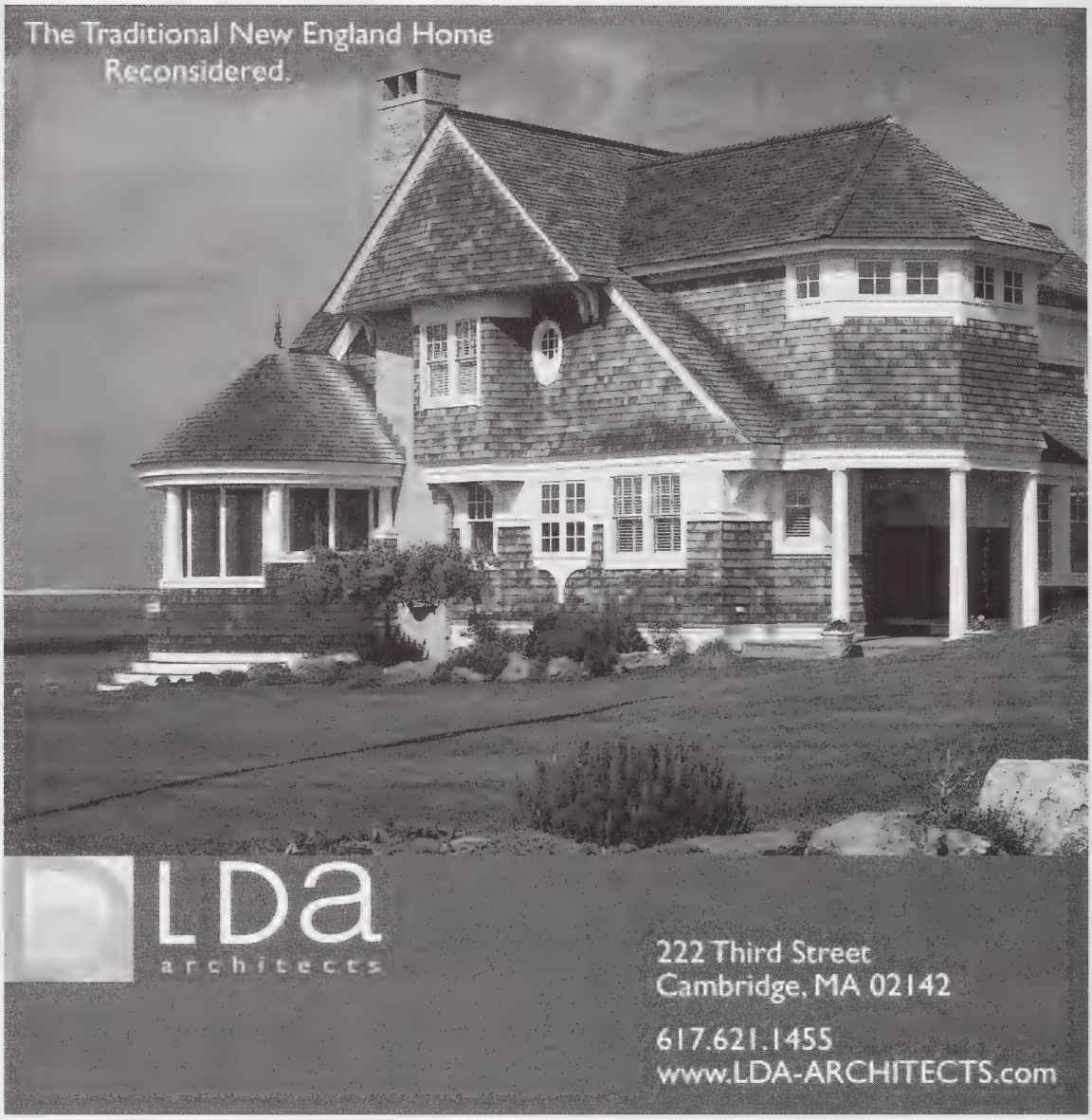
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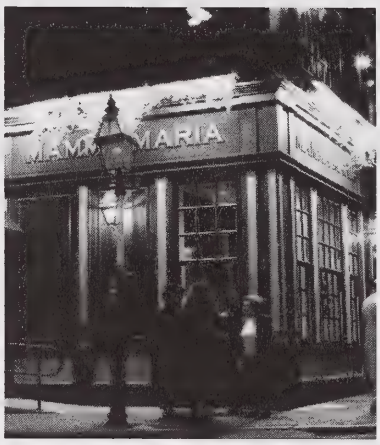
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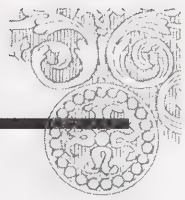
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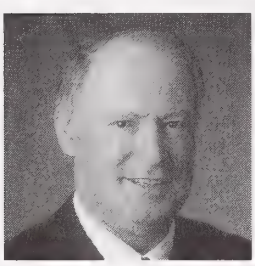
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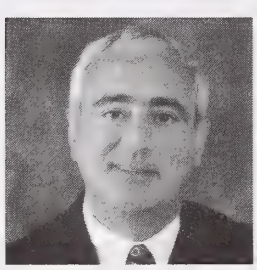
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NEXT PROGRAM. . .

Thursday, March 21, at 10:30 a.m.
(Open Rehearsal)
Thursday, March 21, at 8
Friday, March 22, at 8
Saturday, March 23, at 8
Tuesday, March 26, at 8

Pre-Concert Talks by Helen Greenwald, New England Conservatory of Music

ANDRÉ PREVIN conducting

VAUGHAN WILLIAMS — Symphony No. 5 in D

Preludio: Moderato
Scherzo: Presto misterioso
Romanza: Lento
Passacaglia: Moderato

INTERMISSION

BEETHOVEN — Violin Concerto in D, Opus 61

Allegro non troppo
Larghetto
Rondo: Allegro

GIL SHAHAM

For André Previn's second series of concerts this season he is joined by Gil Shaham for Beethoven's Violin Concerto. Beethoven wrote his only violin concerto for the violinist Franz Clement, a virtuoso showman of the instrument, but the concerto's popularity was only firmly established when it was performed, many years later, by the young prodigy Joseph Joachim. The music of the great English symphonist Ralph Vaughan Williams is thoroughly and deliberately grounded in the musical heritage of his native land. Written at the beginning of World War II and falling between the much bleaker Fourth and Sixth symphonies, his Fifth Symphony is an uplifting work that travels a path from tranquility to affirmation.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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Thursday, March 21, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—March 21, 8-9:55
Friday Evening—March 22, 8-9:55
Saturday 'B'—March 23, 8-9:55
Tuesday 'B'—March 26, 8-9:55

ANDRÉ PREVIN conducting
GIL SHAHAM, violin

VAUGHAN WILLIAMS	Symphony No. 5
BEETHOVEN	Violin Concerto

Sunday, March 24, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with ANDRÉ PREVIN, piano

POULENC	Sextet for Piano and Winds
LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

Thursday, March 28, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—March 28, 8-10
Friday 'B'—March 29, 1:30-3:30
Saturday 'A'—March 30, 8-10
Tuesday 'C'—April 2, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
MARIA RODRIGUEZ, soprano (Salud)
FELICITY PALMER, mezzo-soprano (Grandmother)
ALYSSON McHARDY, mezzo-soprano (Carmela)
VICENTE OMBUENA, tenor (Paco)
VINSON COLE, tenor (A Voice in the Forge)
GINO QUILICO, baritone (Manuel)
ALAN OPIE, baritone (Uncle Sarvaor)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Symphony No. 100, *Military*
FALLA	*La vida breve* (concert performance)

Thursday 'A'—April 4, 8-9:55
Friday Evening—April 5, 8-9:55
Saturday 'B'—April 6, 8-9:55

SEIJI OZAWA conducting
MSTISLAV ROSTROPOVICH, cello

WILLIAMS	*for Seiji!*
TANGUY	Cello Concerto No. 2 (American premiere)
DVOŘÁK	Cello Concerto

Friday Evening—Saturday, April 13, 8-9:50

SEIJI OZAWA conducting
BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra
BERLIOZ	*Symphonie fantastique*

Thursday 'C'—April 18, 8-9:40
Friday 'A'—April 19, 1:30-3:10
Saturday 'A'—April 20, 8-9:40

SEIJI OZAWA conducting

MAHLER	Symphony No. 9

Sunday, April 28, at 3 p.m.
Jordan Hall, New England Conservatory

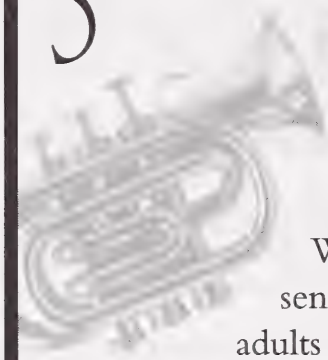
BOSTON SYMPHONY CHAMBER PLAYERS

SCHULHOFF	String Sextet
GOLIJOV	*Rocketekya* (world premiere)
BRAHMS	String Sextet No. 2 in G, Opus 36

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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What is beauty?



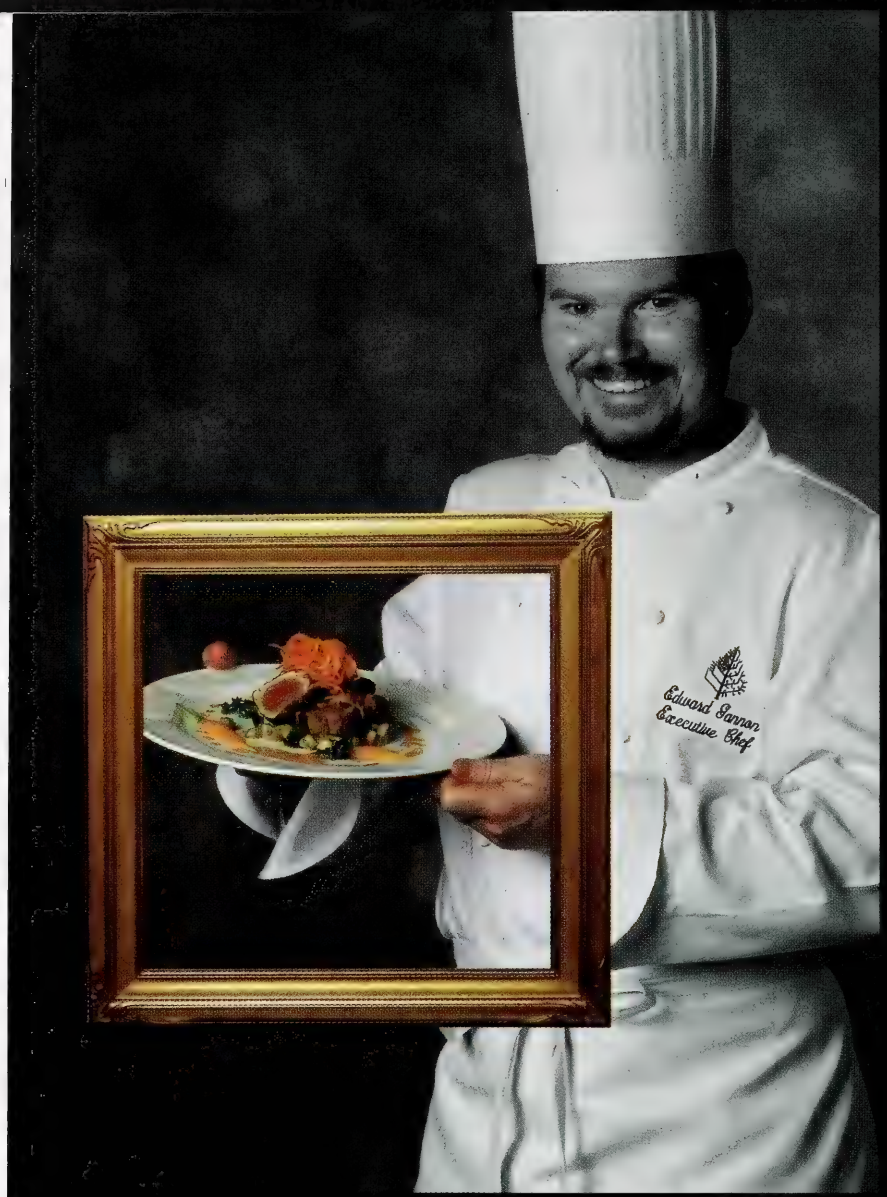
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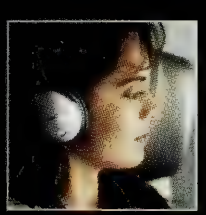
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CHAMBER PRELUDE II
Saturday, March 16, at 6

COMMUNITY CONCERT V
Sunday, March 17, at 3, at the Hernandez Cultural Center, Boston

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LUCY SHELTON, soprano
ELIZABETH OSTLING, flute
SCOTT ANDREWS, clarinet
CATHY BASRAK, viola
CAROL PROCTER, cello
ANN HOBSON PILOT, harp
TIMOTHY GENIS, percussion (Colgrass, Berio)
J. WILLIAM HUDGINS, percussion (Berio)
FEDERICO CORTESE, conductor

COLGRASS — Variations for Four Drums and Viola

DEBUSSY — Sonata for flute, viola, and harp

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

BERIO — Folk Songs, for soprano and seven instruments

Please note that texts and translations are being distributed separately.

1. Black is the color (USA)
2. I wonder as I wander (USA)
3. Loosin yelav (Armenian)
4. Rossignolet du bois (France)
5. A la femminisca (Sicily)
6. La donna ideale (Italy)
7. Ballo (Italy)
8. Motettu di tristura (Sardinia)
9. Malurous qu o uno fenno (Auvergne)
10. Lo fiolaire (Auvergne)
11. Azerbaijan love song (Azerbaijan)

LUCY SHELTON, soprano
FEDERICO CORTESE, conductor

Michael Colgrass (b.1932)
Variations for Four Drums and Viola

Michael Colgrass grew up in the Chicago suburb of Brookfield, Illinois, where his formative musical experience was hearing a jazz drummer in a movie at the age of ten. He asked his father for a drum and began imitating all of the jazz drummers he could hear. As a teenager he formed his own band and began earning money as a professional musician. He traveled to Chicago to hear all of the bands he could. Jazz was my only ambition up to age nineteen, he wr ote. He attended the Tanglewood Music Center as a percussionist in 1949 and enrolled that fall at the University of Illinois to study music. At the prompting of his percussion teacher, Paul Price, he wrote his first piece, *Three Brothers* for nine percussionists, in 1951. Thereafter he began studying composition with Eugene Weigel. He also worked with Lukas Foss during another summer at Tanglewood and with Darius Milhaud at Aspen. He spent some time as a percussionist in the Seventh Army Symphony Orchestra before moving in 1956 to New York City, where he became a sought-after performer and undertook further composition study with Wallingford Riegger and Ben Weber.

Percussion instruments are central to most of Colgrass s music from this period in the late 1950s when he was becoming known as a composer. His first significant attempts to write for other combinations of instruments came in the early 1960s, and his first orchestral score was *As Quiet As...*, commissioned to commemorate the twenty-fifth anniversary of the Berkshire Music Center (now the Tanglewood Music Center) and performed at Tanglewood during the summer of 1966. The Boston Symphony Orchestra performed the piece at Symphony Hall and on tour under Erich Leinsdorf the following season.

Colgrass gave up his active career as a freelance percussionist in the late 1960s to become a full-time composer. He has composed on commission for numerous important ensembles and soloists and has won many awards, including the Pulitzer Prize for his *D j vu* , written for the New York Philharmonic. He was the subject of an Emmy PBS documentary Soundings: The Music of Michael Colgrass, that won a 1982 Emmy Award. Among his recent works are *Dream Dancer* for alto saxophone and wind orchestra, commissioned by Kenneth Radnovsky, and *Crossworlds*, Concerto for Flute and Piano, a Boston Symphony Orchestra commission given its world premiere here last week by conductor Hans Graf with flutist Marina Piccinini and pianist Andreas Haefliger.

Colgrass wrote Variations for Four Drums and Viola during his first years in New York City. Despite the ordering of instruments in the title the viola is the presenter of the material, while the four small drums offer primarily imitation and accompaniment. The four small, shallow drums (often roto-toms) are tuned to match the main motive of the piece, a five-note gesture that appears prominently in the opening recitative section. There are five variations, essentially slow alternating with fast, although not always distinctly demarcated. The recitative returns, interleaved with material from the last variation (a scherzo), at the end of the piece. In this piece Colgrass s modal, folklike melodies, a tendency to small thematic cells, and frequent use of irregular, dancing meter in the faster sections show the clear influence of Bart k. One can also hear in this slightly exotic music the beginnings of Colgrass s interest in non-western music, which permeates his later scores, including the recent *Crossworlds*.

Robert Kirzinger

Claude Debussy (1862-1918)
Sonata for flute, viola, and harp

Late in his life Claude Debussy planned a large chamber music project to consist of six sonatas, of which only the first three were actually composed, No. 1 for cello and piano, No. 2 for flute, viola, and harp, and No. 3 for violin and piano. The manuscript of this last work contained a brief note looking forward to the next item in the series: The fourth will be for oboe, horn, and harpsichor d but no fourth sonata was ever completed. The projected fifth sonata would have been for trumpet, clarinet, and bassoon, while the sixth was to have been the largest of all, combining all the instruments previously employed plus a double bass for a large concerted piece.

The Sonata for flute, viola, and harp was completed in the fall of 1915. It had a private first performance at the home of the publisher Durand on December 10, 1916, and a first public performance at a charity concert on March 9, 1917. Debussy had originally planned to write this sonata for flute, oboe, and harp, but a stroke of inspiration suggested the viola instead of the oboe as an effective way of mediating between woodwind and plucked strings. Melodic ideas are stated in the various instruments in a free-sounding form and recur in a different order, sometimes with, sometimes without much variation. Though there is some passing of material from one instrument to another, each of the three instruments for the most part retains its own special melodic character, so that we hear three very gallic personages participating in an elegant discourse.

Steven Ledbetter

Luciano Berio (b.1925)
Folk Songs, for soprano and seven instruments

One of the twentieth century s most fascinating artistic partnerships allied Luciano Berio (b.1925), the provocative Italian avant-garde composer, with Cathy Berberian, an equally adventurous American singer who explored ethnic techniques and other methods to extend the sonic vocabulary of the human voice (the two were married from 1950 to 1966). Berio wrote experimental works for Berberian, in some manipulating her voice on tape, in others utilizing inventive vocal sound effects. A quite different project united them in 1964, when he provided her with a group of eleven folk songs from varied nations, supplying accompaniments that teemed in pungent detail but respected the melodies traditional origins. The journey begins with two American songs in tribute to Ms. Berberian s homeland, then shifts to the Armenia of her heritage, and goes on to encompass France (Nos. 4, 9, and 10), and Italy (6 and 7), also exploring Sicily (5) and Sardinia (8) before concluding with an Azerbaijan love song. Berio provided the following commentary:

> In essence, it is an anthology of folk songs...found on old records, in old anthologies, or sung by friends, which I have reinterpreted rhythmically, metrically and harmonically. The instrumental discourse serves to suggest and comment on what seemed to me to be the expressive, i.e., cultural, roots of each song. These roots do not have to do only with the origins of the songs themselves, but also with the history of the uses that were made of them when men didn t try to destroy them and manipulate their meanings. Two of these songs (La donna ide ale and Ballo) are folk songs only by intention. Actually, I wrote them myself in 1947, the first on humorous lyrics by an anonymous Genovese, the second on a text by an anonymous Sicilian.

Benjamin Folkman

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO s associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was a featured soloist during Tanglewood s annual Festival of Contemporary Music. Ms. Ostling has played the premieres of works by Michael Gandolfi and Dan Coleman. Her appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed in Boston with the Boston Symphony Chamber Players, the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, the AUROS Group for New Music, and on the First Monday concert series in Jor dan Hall. Originally from Virginia, Mr. Andrews studied the clarinet with F. Edward Knakal of Virginia Beach, and also at the Virginia Governor s School for the Arts and at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinet Harold Wright. He was Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo. He currently teaches at the Tanglewood Music Center. An avid performer of recitals and chamber music, Mr. Andrews has given concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno.

Cathy Basrak joined the Boston Symphony Orchestra as assistant principal viola at the start of the 2000-01 season. A native of the Chicago area, Ms. Basrak graduated from the Curtis Institute of Music in the spring of 2000. She has performed with the Philadelphia Orchestra, the Brandenburg Ensemble, and Boston s Metamorphosen Ensemble, and has appeared as soloist with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra. Ms. Basrak has won numerous awards, including grand prize in the General Motors/Seventeen Magazine National Concerto Competition, first prize in the Irving M. Klein International String Competition, and second prize in the International Music Competition of the ARD in Munich. She recently made her recording debut with a disc of American V iola Works on Cedille Records.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music,

where she received her bachelor s and master s degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra s cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Percussionist **Timothy Genis** joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra. Mr. Genis attended the Juilliard School of Music and the Eastman School of Music. From July 1991 until his BSO appointment he was associate timpanist and assistant principal percussionist of the Honolulu Symphony Society. Prior to that he was principal timpanist with the Philharmonia Virtuosi in New York, principal timpanist with the Radio City Music Hall Orchestra, and assistant principal percussionist for two years with the Hong Kong Philharmonic. He has also played with the New York Philharmonic and the Vienna Philharmonic. A Tanglewood Music Center Fellow in 1990, he also attended the Boston University Tanglewood Institute, the Los Angeles Philharmonic Institute, and the Waterloo Festival. In 1998, he was offered but turned down the position of principal timpani with the National Symphony in Washington, D.C. Mr. Genis is head of percussion studies at Boston University and at the Boston University Tanglewood Institute.

A native of Texas, percussionist **J. William Hudgins** decided on a career in music after winning Interlochen s Joseph E. Maddy Memorial Scholarship to attend the Peabody Institute of Johns Hopkins in Baltimore. He received his bachelor of music degree in 1980, also winning the highest award that year in the school-wide Concours Recital Competition. From Peabody, he went on to Temple University in Philadelphia, where he earned his master s degree and studied with Philadelphia Orchestra percussionist Alan Abel. In 1982 he became a member of the Florida Orchestra in Orlando, where he also served as an assistant conductor. In 1982 and 1983 he was a Fellow at the Tanglewood Music Center. Mr. Hudgins became a member of the Boston Symphony Orchestra in 1990. In 1992 he joined the faculty of the New England Conservatory of Music. He has been featured as soloist with both the Boston Symphony and Boston Pops, as well as with other American orchestras. Mr. Hudgins has also maintained a lifelong interest in jazz; as a vibraphonist he is featured on two recordings by the Boston-based jazz quintet Pursuance, of which he is a founding member.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became the Boston Symphony s principal harp in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Before that she was substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot appears frequently as soloist with orchestra and as chamber musician. She was recently featured in a PBS video documentary about her personal musical journey and her journey to Africa to discover the roots of the harp. The recipient of numerous awards, Ms. Hobson Pilot began studying piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools. She switched to harp while in high school, continuing her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. She holds a Doctor of Fine Arts degree from Bridgewater State College and is a faculty member at the New England Conservatory and Tanglewood Music Center. Actively involved in Boston-area community affairs, she and her husband Prentice Pilot were instrumental in the formation of the Boston Music Education Collaborative. They have also established a concert series on the islands of St. Maarten, St. Croix, and St. Thomas.

Lucy Shelton has performed worldwide in recital, opera, chamber music, and as an orchestral soloist. She is well known for her innovative programming of a range of music from Bach to Elliott Carter. In demand particularly as an interpreter of new music, Ms. Shelton has had numerous works written for her, by composers including Elliott Carter, Oliver Knussen, Sally Beamish, Stephen Albert, Poul Ruders, and Joseph Schwantner. She has premiered works by G rar d Grisey, David Del Tredici, Alexander Goehr, Ned Rorem, Dmitri Smirnov, and James Yannatos, among others. Ms. Shelton s extensive discography includes music of Stravinsky, Knussen, Ruth Crawford Seeger, and Del Tredici on Deutsche Grammophon, music of Messiaen, Carter, and Stravinsky on Koch International, and music of Schoenberg on Bridge. Lucy Shelton is a graduate of Pomona College and the New England Conservatory, both of which have honored her as a distinguished alumna. She has the distinc - tion of being the only artist to receive the International Walter Naumburg Award twice, for chamber music with the Jubal Trio in 1977 and as a solo singer in 1980. A faculty member at the Tanglewood Music Center, Ms. Shelton made her Boston Symphony debut in January 1986 and appeared with the orchestra most recently in the fall of 1999.

Federico Cortese began his tenure as assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa at the start of the 1998-99 season, in September 1998. He made his debut with the BSO on short notice late that month, when he was called upon to lead the first two movements of Beethoven s Ninth Symphony in place of the ailing Mr. Ozawa in the celebratory Boston Common concert marking Mr. Ozawa s twenty-fifth anniversary as the BSO s music director. Mr. Cortese has led symphony concerts and opera throughout Europe and in the United States, including appearances with the Brooklyn Philharmonic, the Spoleto Festival in the United States and Italy, the orchestra of the Maggio Musicale in Florence, Opera Theatre of St. Louis, the Verdi Centennial Festival in Parma, and Boston Lyric Opera. Mr. Cortese studied conducting in Rome with Bruno Aprea at the Conservatorio di Santa Cecilia and also with Franco Ferrara, subsequently studying at the Hochschule f r Musik in V ienna with Karl sterr eicher and also for two summers at the Tanglewood Music Center, where he was a Conducting Fellow in 1995. In the summer of 1999, Federico Cortese became music director of the Greater Boston Youth Symphony Orchestras, with which he has led concerts in Boston, Cambridge, and on tour in France.

LUCIANO BERIO Folk Songs, for soprano and seven instruments

Black is the color
(John Jacob Niles)

Black is the color of my true love's hair
his lips are something rosy fair,
the sweetest smile and the kindest hands,
I love the grass whereon he stands.

I love my love and well he knows,
I love the grass whereon he goes,
if he no more on earth will be
'twill surely be the end of me.

I wonder as I wander
(John Jacob Niles)

I wonder as I wander out under the sky
how Jesus our Saviour did come for to die
for poor ordn'ry people like you and like I
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall
with wise men and farmers and shepherds and all
but high from the Heavens a star's light did fall
the promise of ages it then did recall.

If Jesus had wanted of any wee thing
a star in the sky or a bird on the wing
or all of God's angels in Heav'n for to sing
he surely could have had it 'cause he was the king.

Loosin yelav
(Armenian folk text)

Loosin yelav en sareetz,
saree partzaer gadareetz,
shegleeg megleeg yeresov
paervetz kedneen loosni dzov.

Jan a loosin Jan ko loosin,
Jan ko gaelor sheg yereseen.

Xavarn arten tchaekatzav
oo el kedneen tchaegatzav;
loosni loosov halatzvadz
moot amberi metch maenadz.

Jan a loosin Jan ko loosin,
Jan ko gaelor sheg yereseen.

The moon has risen

The moon has risen over the hill,
over the top of the hill,
its red rosy face
casting radiant light on the ground.

O dear moon, with your dear light,
and your dear round rosy face.

Before, the darkness lay
spread upon the earth;
moonlight has now chased it
into the dark clouds.

O dear moon, with your dear light,
and your dear round rosy face.

Please turn the page quietly,
and only after the music has stopped.

Rossignolet du bois
(French folk text)

Rossignolet du bois,
rossignolet sauvage,
apprends-moi ton langage,
apprends-moi à parler.
Apprends-moi la manière
comment il faut aimer.

Comment il faut aimer
je m'en vais vous le dire,
faut chanter des aubades.
Deux heures après minuit,
faut lui chanter: "La belle
c'est pour vous réjouir."

On m'avait dit, la belle,
que vous avez des pommes,
des pommes de renettes,
qui sont dans vot' jardin.
Permettez-moi, la belle,
que j'y mette la main.

Non, je ne permettrai pas
que vous touchiez mes pommes.
Prenez d'abord la lune
et le soleil en main,
puis vous aurez les pommes
qui sont dans mon jardin.

Little nightingale of the woods

Little nightingale of the woods,
little wild nightingale,
teach me your sweet language,
teach me how to speak like you.
Show me the way
to love aright.

The way to love aright
I can tell you straight away,
you must sing serenades.
Two hours after midnight,
You must sing to her: "My pretty one,
this is for your delight."

They told me, my pretty one,
that you have some apples,
some rennet apples,
growing in your garden.
Allow me, my pretty one
To touch them.

No, I shall not allow you
to touch my apples.
First, hold the moon
and the sun in your hands,
then you may have the apples
that grow in my garden.

A la femminisca
(Sicilian folk text)

Signuruzzu miù faciti bon tempu,
ha iu l'amanti miu 'mmezzu lu mari.
l'arvuli d'oru e li ntinni d'argentu.
La Marunnuzza mi l'av' aiutari,
chi pozzanu arrivaeri 'nsarva mentu.

E comu arriva 'na littra ma fari
ci ha mittiri du duci paroli,
comu ti l'ha passatu mari mari.

A Maid's Song

May the Lord send fine weather,
for my sweetheart is at sea.
His mast is of gold, his sail of silver.
May Our Lady give me her help
so that they get back safely.

And if a letter arrives,
may there be two sweet words written,
telling me how it goes with you at sea.

La donna ideale
(Genovese folk text)

L'ómo chi mojer vor piar
de quatro cosse dé espiar
la primiera è comm'el è naa
l'altra è se l'è ben accostumaa
l'altra è como el è formaa
la quarta è de quanto el è dotaa
se queste cosse ghe comprendi
a lo nome de Dio la prendi.

The Ideal Woman

When a man has a mind to take a wife
There are four things he should check:
The first is her family,
The second her manners,
The third is her figure,
The fourth is her dowry.
If she passes muster on these,
Then in God's name, let him marry her.

Ballo
(Italian folk text)

Amor fa disviare li più saggi
e chi più l'ama meno ha in sé misura.

Più folle è quello che più s'innamura

Amor non cura di fare suoi dannaggi.
Co li suoi raggi mette tal calura
che non puo raffreddare per freddura

Dance

Love makes even the wisest mad
and he who loves most has least
judgement.
The greater lover is the greater fool.

Love is careless of the harm he does.
His darts cause such a fever
that not even coldness can cool it.

Motettu de tristura
(Sardinian folk text)

Tristu passirillanti,
comenti massimbillas.
Tristu passirillanti,
e puita mi consillas,
a prangi po s'amanti.

Tristu passirillanti,
cand'happess interrada.
Tristu passirillanti,
faimi custa cantada,
cand'happess interrada.

Song of Sadness

Sorrowful nightingale
how like me you are.
Sorrowful nightingale,
console me if you can,
as I weep for my lover.

Sorrowful nightingale,
when I am buried.
Sorrowful nightingale,
sing this song,
when I am buried.

Malurous qu'o uno fenno
(French folk text)

Malurous qu'o uno fenno,
malurous qué n'o cat!
Qué n'o cat n'en bou uno,
qué n'o uno n'en bou pas!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Urouzo lo fenno
Qu'o l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'o cat!
Tradèra, ladèri dèrèro
ladèra, ladèri dèra.

Wretched the man who has a wife

Wretched the man who has a wife,
wretched the man without one!
He who hasn't got one wants one,
he who has one doesn't!
Tradera laderi derero
ladèra, ladèri dèra.

Happy is the woman
who has the man she needs!
But happier still is she
who's managed to stay free!
Tradera laderi derero
ladèra, ladèri dèra.

Lo fïolaire
(French folk text)

Ton qu'èrè pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou…la la diri tou tou la lara!

Obio 'no counoulhèto
è n'ai près u postrou.
Ti lirou lirou…la la diri tou tou la lara!

The Spinning Girl

When I was a little girl,
I tended the sheep
Ti lirou…la la diri tou la lara!

I had a distaff
and I took a shepherd,
Ti lirou…la la diri tou la lara!

Please turn the page quietly.

Per fa l'obiroudèo
Mè domound' un poutou.
Ti lirou lirou...la la diri tou tou la lara!

È ièu soui pas ingrato,
Èn lièt d'un n'in fau dous!
Ti lirou lirou...la la diri tou tou la lara!

For tending my sheep,
he asked for a kiss,
Ti lirou...la la diri tou la lara!

And as I'm not ungrateful,
I gave him two!
Ti lirou...la la diri tou la lara!

Azerbaijan love song

Da mòs den bil de mòs nòs
di di lam na nai ai na ni nai.
Ai na ni nai!

I realized what he said
without his having to speak.

Go shadòmò hey ma nòmòs
yar go shadòmò hey ma nòmòs.
Sen ordan chòxman boordan, hey.
Tcholoxò dish ma nòmòs,
yar tcholoxò mò dish ma nòmòs,
kòz be li nintché dira i nin tché
lebleri gontchò de ra i gontchò,
kòz be li ni ni je de ri nin tché,
lebleri gontcha de le gontcha.

Hey you girl
with your jewelry jingling,
you are from here
and I am from there.
Don't enter my world sweetheart,
don't enter my world.

Na plitye korshis sva doi
ax kroo gomshoo nyaka mò shi,
ax pastoi xanòm pastoi
jar doo shi ma nie patooshi.

Girl, your hips are very slender.
Your lips, your voice,
are tender like a rosebud.
She carries a jug of water
down among the reeds.
Woman, take away the fire from
my soul.

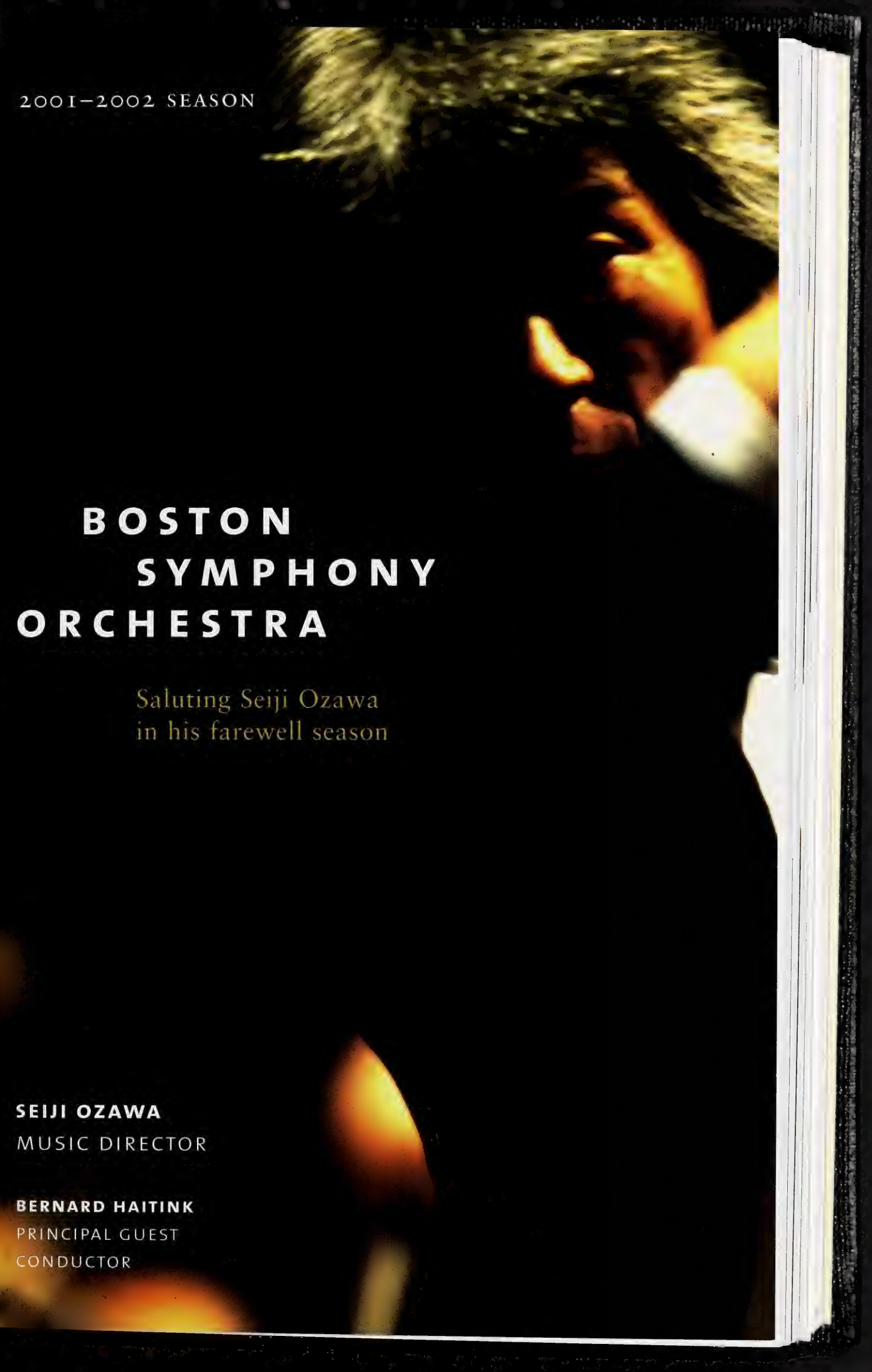
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lebleri gontchò de ra i gontchò,
kòz be li ni ni je de ri nin tché,
lebleri gontcha de le gontcha.

Hey you girl
with your jewelry jingling,
you are from here
and I am from there.
I think to myself,
Don't go into the house.
My eyes see what will happen.

Nie didj dom ik di ri dit,
boost ni dietz stayoo zaxa dit
ootch to boo dit ai palam
syora die lim tché sti snova papalam!

In plain words
it doesn't matter.
What will be, will be;
but half of me wants to go
and the other half doesn't.

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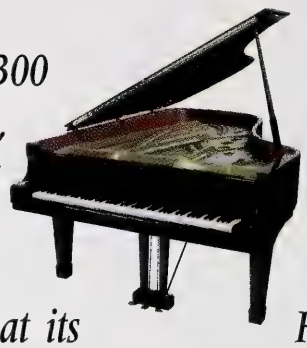
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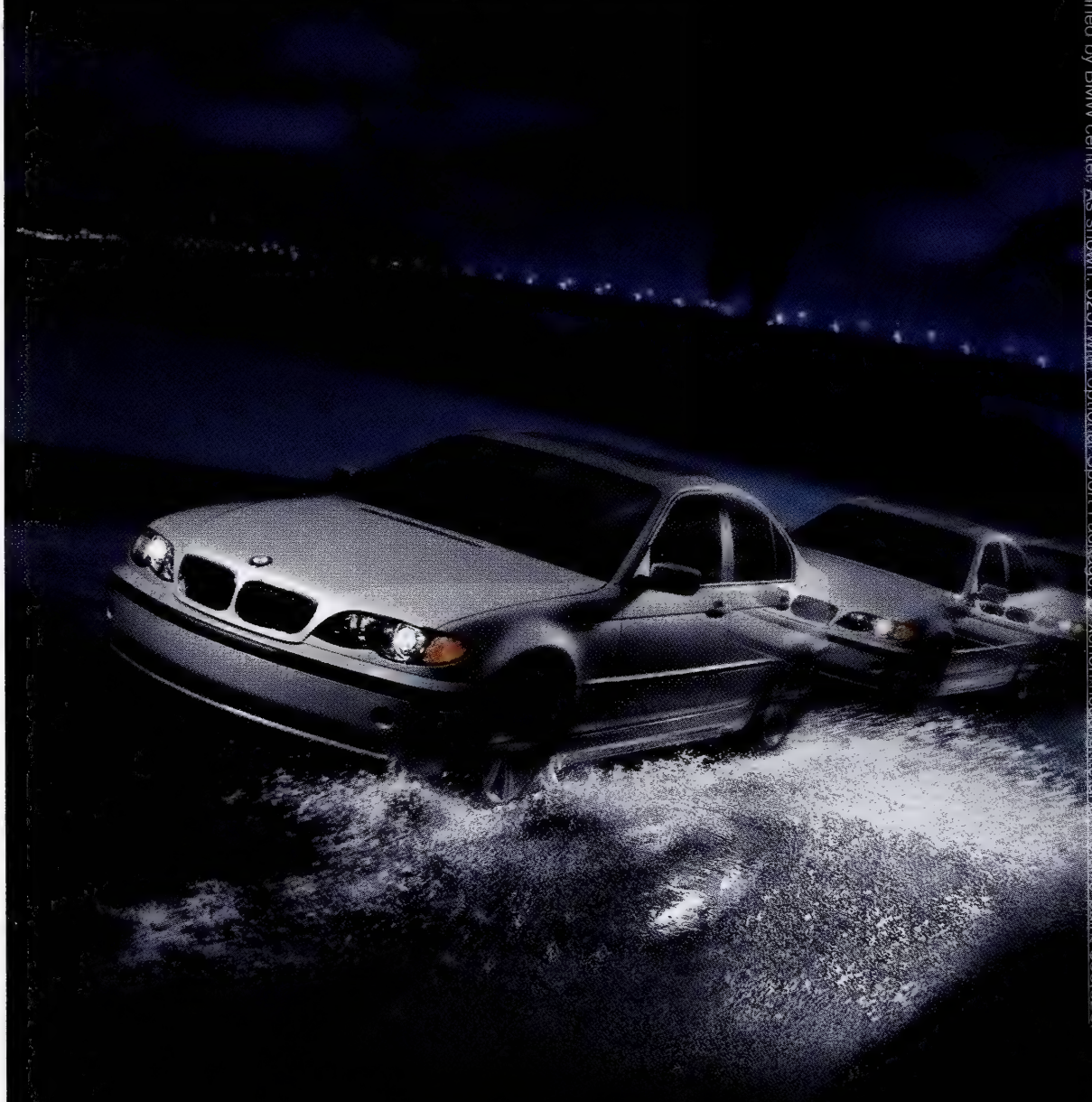
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BSO

Boston Symphony Chamber Players with Pianist André Previn
This Sunday, March 24, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory this Sunday, March 24, at 3 p.m. Pianist André Previn joins the Chamber Players for this program, which includes Poulenc's Sextet for Piano and Winds, Fred Lerdahl's *Waltzes*, and Mendelssohn's Piano Trio No. 1 in D minor, Opus 49. The Chamber Players' season will conclude on Sunday, April 28, with music of Schulhoff, Golijov, and Brahms on April 28. Single tickets for both of these concerts are available at $30, $22, and $17. They may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Bernard Haitink Extends BSO Contract Through 2003-2004 Season

We are extremely pleased to note that BSO Principal Guest Conductor Bernard Haitink has extended his contract with the Boston Symphony Orchestra for two years, through the 2003-04 season. Mr. Haitink was appointed principal guest conductor of the BSO in 1995. He is currently music director of London's Royal Opera, a post he relinquishes this year; he becomes music director of the Dresden Staatskapelle in August 2002. He has previously been music director of Glyndebourne, chief conductor of Amsterdam's Concertgebouw Orchestra, and principal conductor of the London Philharmonic. Mr. Haitink made his Boston Symphony debut in 1971 and has led the orchestra regularly in subscription concerts since 1985. He has also led the orchestra at Tanglewood, at Carnegie Hall in New York, and on a tour of summer music festivals last summer.

In announcing the contract extension, BSO Managing Director Mark Volpe noted that "Bernard Haitink has a very special relationship with the musicians of the Boston Symphony. We in Boston have known about this unique dynamic for years, and it was very gratifying to share this collaboration with festival audiences throughout Europe last September. We look forward to many more years of Maestro Haitink making wonderful music with the BSO."

The Virginia Wellington Cabot Memorial Concert, Thursday, March 21, 2002

The concert of March 21, 2002, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Friday-afternoon concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also

among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

Boston Symphony Youth Concerts April 24-27 to Feature "Spring Mix" Led by Christopher Wilkins

Guest conductor Christopher Wilkins leads the BSO in the final Youth Concerts of the 2001-02 season, Wednesday, April 24, through Saturday, April 27. Entitled "Spring Mix (with fresh greens)," the program features music by Stravinsky (from *The Firebird*), Grieg (from *Peer Gynt*), Beethoven (from the *Pastoral* Symphony), Respighi, Copland (from *Appalachian Spring*), and Dutilleux. Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins now serves as that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $8 each for weekday concerts and $9.50 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, online at www.bso.org, or at the Symphony Hall Box Office. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

Public Support for the Boston Symphony Orchestra

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

and the National Endowment for the Arts. The BSO also has been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the U.S. Department of the Interior's "Save America's Treasures" fund and the federal highway department.

The Boston Symphony Orchestra extends its sincere thanks to legislators in Washington, on Beacon Hill, and in City Hall for their recognition of the important role culture plays in the life of the nation, the Commonwealth, and Boston, and for their efforts to increase the base of government support for the arts in Massachusetts. For more information on public support for the BSO, or on how to thank legislators for their role in making arts funding available, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

WCRB Classical Cartoon Festival at Symphony Hall This Saturday, March 23, from 10 a.m. to 4 p.m.

The WCRB Classical Cartoon Festival will take place at Symphony Hall this Saturday, March 23, from 10 a.m. to 4 p.m. The event will include Warner Brothers cartoons to be shown in the Symphony Hall auditorium as well as children's entertainment throughout the Hall, including an instrument petting zoo, tours courtesy of the Boston Symphony Association of Volunteers, crafts, facepainting, and more. Tickets are $5 general admission; they are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, and online at www.bso.org.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Helen Greenwald of the New England Conservatory discusses music of Vaughan Williams and Beethoven. Next week, Hugh Macdonald of Washington University in St. Louis discusses Haydn's *Military* Symphony and Falla's *La vida breve* (March 28-April 2).

Symphony Hall Tours

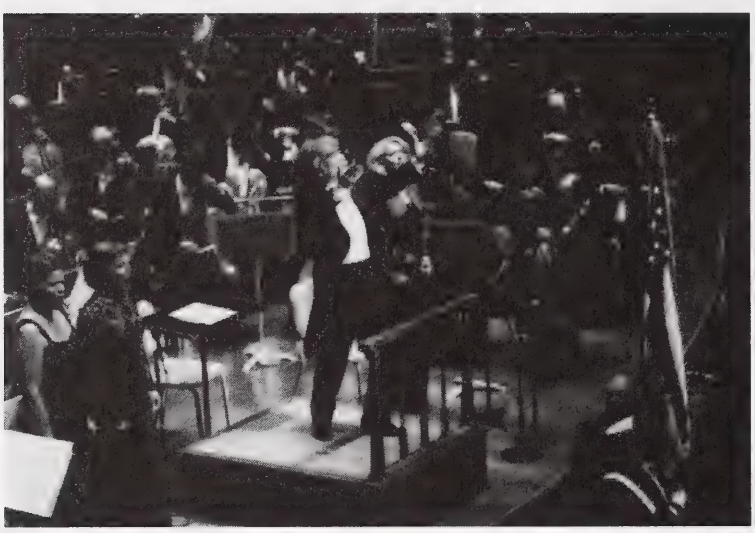
During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Saluting Seiji Ozawa in his Farewell Season

Last fall, to open his farewell season with the Boston Symphony Orchestra, Music Director Seiji Ozawa led the BSO's annual "Opening Night at Symphony" followed by four weeks of subscription programs including an all-Brahms concert with pianist Peter Serkin, memorial performances in Boston and at Carnegie Hall in New York of the Berlioz *Requiem*, a concerto program featuring soloists from the orchestra, and an all-orchestral program featuring music of Takemitsu and Dutilleux—two composers closely associated with Mr. Ozawa and the BSO—and Beethoven's *Eroica* Symphony. AT&T was the corporate sponsor of "Opening Night at Symphony" for the fourth consecutive year. In addition, a special concert originally planned as a salute to Mr. Ozawa became "An American Salute" honoring our nation's spirit and heroes following the September 11 attacks on our country.

Seiji Ozawa is in his twenty-ninth season as music director of the Boston Symphony Orchestra—the longest tenure of any music director currently active with a major American orchestra and exceeding the twenty-five year tenure (1925-49) of legendary BSO music director Serge Koussevitzky.

Miro Vintoniv



Heartfelt Tribute—Prior to the BSO's Opening Night performance of Mendelssohn's *Midsummer Night's Dream* music, Seiji Ozawa led the audience and those on stage—including vocal soloists Susan Graham (far left) and Dawn Upshaw, narrator Blythe Danner (to Ozawa's left), the Tanglewood Festival Chorus, and the BSO—in *America the Beautiful* to mark the tragic events of September 11, 2001. This was followed by Ms. Danner's reading of Stephen Spender's poem "The Truly Great," the playing of Bach's Air on the G string, and a moment of silence in tribute to those lost, those who lost loved ones, and all those who have helped to restore order.

Michael Lutch



Triple Threat—Seiji Ozawa leads the BSO in Bach's Concerto for Three Violins with concertmaster Malcolm Lowe, associate concertmaster Tamara Smirnova, and assistant concertmaster Nurit Bar-Josef to open a program spotlighting BSO string, wind, brass, and percussion principals in music of Bach, Bruch, Frank Martin, and Bartók.

Miro Vintoniv



Boston's Heroes—Seiji Ozawa (center) extended his personal thanks to members of the Boston Fire Department's Ladder Companies 15 and 33. At rear right is fireman Elijah Magee of Ladder Company 15, who was flag-bearer during the tribute portion of the BSO's Opening Night at Symphony 2001.

Hiroyuki Ito



Marshalling his Forces—Seiji Ozawa turns to lead the brass bands stationed in the upper levels of Carnegie Hall during one of two New York performances of Berlioz's *Requiem* given by Mr. Ozawa with the BSO, the Tanglewood Festival Chorus, and tenor Stanford Olsen to honor those lost in the terrible events of September 11.



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A Longtime Subscriber's Farewell to Seiji

by Gerald M. Katz

Well, the day I have long been dreading is nearly upon us. In a few weeks, our longtime conductor, Seiji Ozawa, will lead his final concerts as Music Director of the Boston Symphony Orchestra. People have long speculated as to whether, when, and how he would leave us. But somehow, I had always pictured him collapsing on the podium in Symphony Hall at the age of 93. I guess I'm happy for him—he has always wanted to do more opera, and now he'll get to do all he wants. And of course, we're all pleased with the selection of James Levine as his successor. We're getting someone who is truly worthy of our great orchestra.

But the truth is that we're really going to miss you here in Boston, Seiji. So I felt compelled to write down my personal thoughts about your years here as our music director.



Walter H. Scott

I came to Boston in 1970 as a graduate student, having grown up in Pittsburgh (where William Steinberg was our conductor for all of my growing-up years). I generally didn't have classes on Friday afternoons, and so when I heard about the availability of "rush seats"—and for a price that a student could afford!—I started to attend a few concerts each year. Then, one summer, I decided to take a ride out to Tanglewood with my then girlfriend, now wife of almost 29 years. While strolling the grounds one afternoon and hearing orchestral music coming from one of the smaller buildings, we walked in to see what was going on.

There on the podium stood a young Asian guy rehearsing the Tanglewood student orchestra. I remember quite distinctly that they were playing the third-movement march from the Tchaikovsky Sixth Symphony, and the students were all on the edge of their seats, glued to this electric young man and playing in unbelievably tight unison. I quickly put two and two together, and realized that this was the guy I had read about in the newspaper. This was my first encounter with Seiji, and I remember thinking, WOW, this guy is really exciting! So, when he was appointed music director a few months later, I wasn't all that surprised, except that he was *so* young for such an important position, and it seemed *so* exotic to choose a Japanese person for staid old Boston.

I started to earn a living right around this time, and in 1976 we became Saturday-night subscribers, so I've been watching Seiji for 26 of his 29 years here in Boston. Between Symphony Hall and Tanglewood, I've probably seen him conduct somewhere between 150 and 200 concerts over that period.

I divide Seiji's tenure here into three distinct periods, largely coinciding with the three decades he has been with us. In the early years, he was always the *wunderkind*. This was the hippy-ish Seiji with his turtleneck and love beads and his flying long hair that was so in keeping with the times. For the critics then, he was the boy wonder, always fresh and exciting.

Then came the middle period when the critics (and even some of the orchestra) were all over him. He still got good reviews when conducting new music or any large, obscure choral work. But for anything that might be classified as a "warhorse," he was always attacked and said to be lacking in profundity.

Finally, by the mid-'90s, right around the time that *Musical America* declared him Musician of the Year, he had finally become an elder statesman. Now the critics here in Boston are almost always kind to him, praising him as a concerto and vocal accompanist, a choral conductor, and even as a conductor of the standard symphonic repertoire of both the classical and romantic eras.

My view, and that of most of the regular concertgoing subscribers I talk with, has been far more consistent. I've always thought Seiji was pretty terrific—always good and often great. And the orchestra itself? To my (reasonably) educated and discerning ear, it is easily as good if not better today than when I started as a subscriber 26 years ago.

For me, what has always made Seiji special is not just the sound he gets from the orchestra. It is also that Seiji is a beautiful conductor to *watch*. He is blessed with that tiny Japanese frame that moves so elegantly and almost seems to dance when he conducts. Our seats are right down front and a little to the left, so we can also see his facial expressions quite clearly, which often beautifully reflect what is happening in the music. Many people probably don't know this, but Seiji is a fairly "noisy" conductor, often grunting, breathing loudly, or even singing along with the music. We even see perspiration flying from his hair and forehead at times! This is what makes live concerts come



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I have so many Seiji memories, I hardly know where to begin. My facts may be a little fuzzy after all these years, but so much of it is still crystal-clear in my mind. Our first concert as subscribers was an all-Beethoven program. A recent young competition winner, André-Michel Schub, played the *Emperor* Concerto. After intermission, Seiji conducted the Seventh Symphony. I remember his (then) black hair flying all over the place as he danced his way through the final movement, and thinking how great it was to finally be able to afford to sit so close to this world-class orchestra, something I had never experienced before. Pittsburgh was good, but this was the big leagues.

In 1980, Seiji did Mendelssohn's *Elijah* with Sherrill Milnes, then in his prime, in the title role. Milnes and the other soloists were placed back with the chorus rather than out front next to the conductor, but his voice soared above everyone else's and it was glorious. This was the first time I became aware that, except for a few highly complex contemporary pieces, Seiji conducts everything from memory, usually with a closed score on the podium, as if to aid his photographic memory (or does he have x-ray vision?!).



Akira Kinoshita

Back in the '70s the final concert of the year always used to be an "event." One year it was the Mahler Third, and one year it was Act I of Wagner's *Die Walküre* with a completely forgettable tenor, but with a terrific young soprano who was just beginning to make a name for herself—Jessye Norman. You could see Seiji's delight at what he had brought us, and has continued to bring us so many times over the years. Together, they always delivered the goods. I saw them do Berlioz's *La Mort de Cléopâtre* twice, and each time, in the closing bars, with their fading, dying heartbeats, I found myself holding my breath, acutely aware of my own heartbeat.

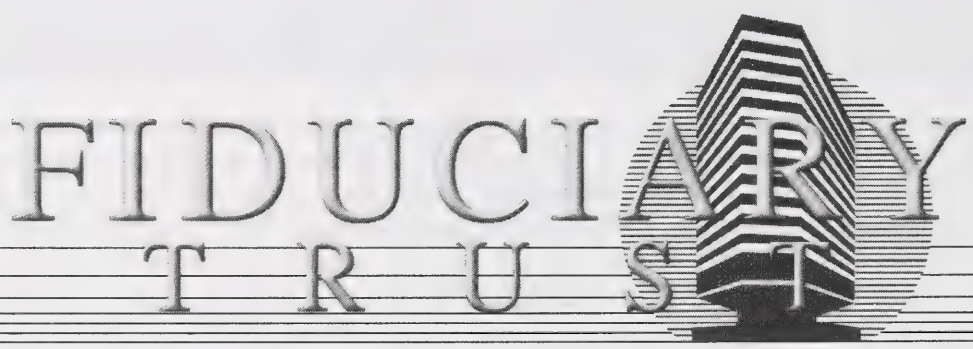
From February 1978 I remember what remains the single most exciting concert of my entire life. The orchestra was about to leave on a major tour of Japan and was understandably high as a kite. The first half was Alexis Weissenberg in a stunning performance of the Rachmaninoff Third Piano Concerto, one of his specialties, long before the movie *Shine* made the piece an audience favorite. After intermission came two of Seiji's specialties—Ravel's *Valses nobles et sentimentales* and *La Valse*. I've seen Seiji conduct the latter piece at least three or four times over the years, and he always gets the fury and sarcasm of the final bars just right, better than anyone else. Then, in one of the rarest such events we've ever seen, Seiji turned to the audience. After uttering "Japan tour special encore," he began a *perpetuum mobile* of incredible virtuosity, and then, midway through the piece, simply stopped conducting, walked off the stage, and let the orchestra strut its stuff to the finish and take all the glory. A truly memorable concert!

Some years later, Seiji invited Hildegard Behrens for staged performances of the Strauss operas *Salome* and *Elektra*. But for me, one of their best concerts was a far simpler affair. It included a couple of Mozart arias before intermission and just the final scene from *Salome* afterward. I usually don't pay much attention to what singers wear, but this night was different. In the first half Behrens wore a pure white gown, as befits a Mozart ingenue. But then, after intermission, she returned wearing a similar white gown, but this time with big red blotches all over it. The audience literally gasped at her entrance—at least those of us who knew that the final scene of *Salome* is where the now-crazed princess kisses the severed head of John the Baptist! Behrens is a great actress

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as well as a great singer, and portrayed Salome's madness perfectly. You could see how much Seiji loved working with her.

Seiji has always taken his commissioned pieces and any contemporary music quite seriously. But you have to admit that some of the stuff being written back in the 1970s was pretty weird. The audience in Boston is usually at least "polite" in its reception of new music, and sometimes even enthusiastic. But I recall one piece (which shall remain unnamed) that seemed all over the place; it included gunshots and all kinds of nonsense! When it was over, Seiji welcomed the composer out onto the stage, and someone in the balcony began to boo. And we're not talking a little boo here—this was Fenway, the Garden, and La Scala all rolled into one! You could feel his embarrassment as Seiji nervously smiled his way through the moment. I've sometimes wondered if he might not have agreed with the audience on that one.



Lincolm Russell

Another great memory involves the same piece with which Seiji will close his final season as music director, the Mahler Ninth Symphony. I recall reading in the newspaper that just after the Friday-afternoon concert, he received word of his brother's death in Japan. But he decided to stay in Boston an extra day to conduct the Saturday-night performance, and then fly out on Sunday morning. The Mahler Ninth is all about death and departure, but it is the most serene death imaginable, ending quietly and in a major key—exactly the way all of us would like to imagine leaving this earth. You could see the tension and emotion on Seiji's face that evening, and it was a beautiful, inspiring performance. I suspect that this year the audience will be feeling equally emotional about Seiji's farewell concert.

There are so many others. I have always loved Seiji's performances of the Tchaikovsky, Brahms, and Beethoven symphonies. I recall a white-hot Tchaikovsky Second (the *Little Russian*), elegant Brahms First and Fourth symphonies (my wife's favorites), and beautifully shaped Beethoven Fifth, Sixth, and Seventh symphonies. I don't know why, but a few other things stick in my mind too—a lovely reading of the Mendelssohn *Scottish* Symphony in the early '80s, with Seiji molding those sonorous horn parts in the closing bars; the overture to Verdi's *La forza del destino*—I just liked the way he used his baton (back when he still used one), and the way he leaned toward the trumpets to get a little more stinging accent out of them. Most classical freaks probably don't like to admit it, but we secretly shadow-conduct in our heads. In my imagination, my gestures always look like Seiji's!

There were those wonderful collaborations with baritone Thomas Quasthoff in the Britten *War Requiem* and Mahler's *Das Lied von der Erde*. Almost anything by Bartók came off great: *Bluebeard's Castle*, and terrific readings of the Concerto for Orchestra, truly worthy of the piece's heritage as a Koussevitzky commission. And the superb student opera productions he's conducted at Tanglewood—the 50th-annniversary performances of *Peter Grimes*, *Les Mamelles de Tirésias*, *Falstaff*, and *L'Heure espagnole*.

A particularly poignant moment for me was when I took my autistic daughter to a Friday concert on a snowy December afternoon in the mid-1990s when the BSO was performing Act II of *The Nutcracker*, music that she knew and loved like the back of



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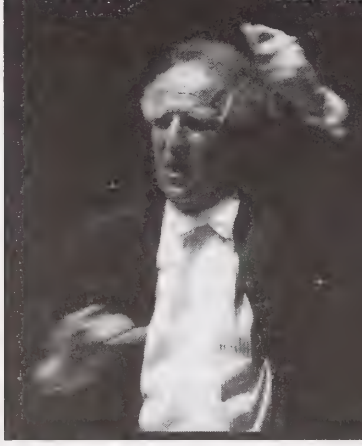
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her hand. Our daughter used to attend a famous Japanese-run special needs school, and had actually learned a few words of Japanese from the teachers and staff. When she asked to meet Seiji after the concert, I took her backstage and waited a few minutes to get into the green room. Seiji was clearly exhausted, but his patience and kindness in exchanging a few words of Japanese with her is something I will always be grateful for and will never forget.

My final memory is actually fairly recent. Seiji closed out his tenure at Tanglewood last summer with yet another big-time performance of Strauss's *Salome*, this time with an all-star cast led by Deborah Voigt in her first performance in the title role. Voigt is one of those amazing Wagner/Strauss sopranos; you had the impression at the end that she could have easily gone on for another half-hour with no loss of volume or control! And the orchestra's playing was virtual perfection in this most difficult work. When it was over, you could see that Seiji knew they had just "hit it out of the park." As he sat on the podium, letting the soloists take their bows, he was animatedly talking with the front-desk players, and looked totally pumped. They'll be hard-pressed to top that one in Vienna!

So, let me say, as just one of thousands of subscribers: thanks, Seiji, for all of the great music-making over the past 29 years. We wish you all the best in Vienna. And we hope you'll come back and visit us often, both in Symphony Hall and out at Tanglewood. You know you'll always be welcome here!

Gerald Katz has been a Saturday 'B' subscriber and regular Tanglewood attendee since 1976. Gerry lives in Chestnut Hill with his wife and three children. He studied piano and clarinet as a youth, but makes his living today as a management consultant in marketing and new product development. Though he has published a large number of highly regarded business articles in professional journals and trade publications, this is his first article about his real passion—music.

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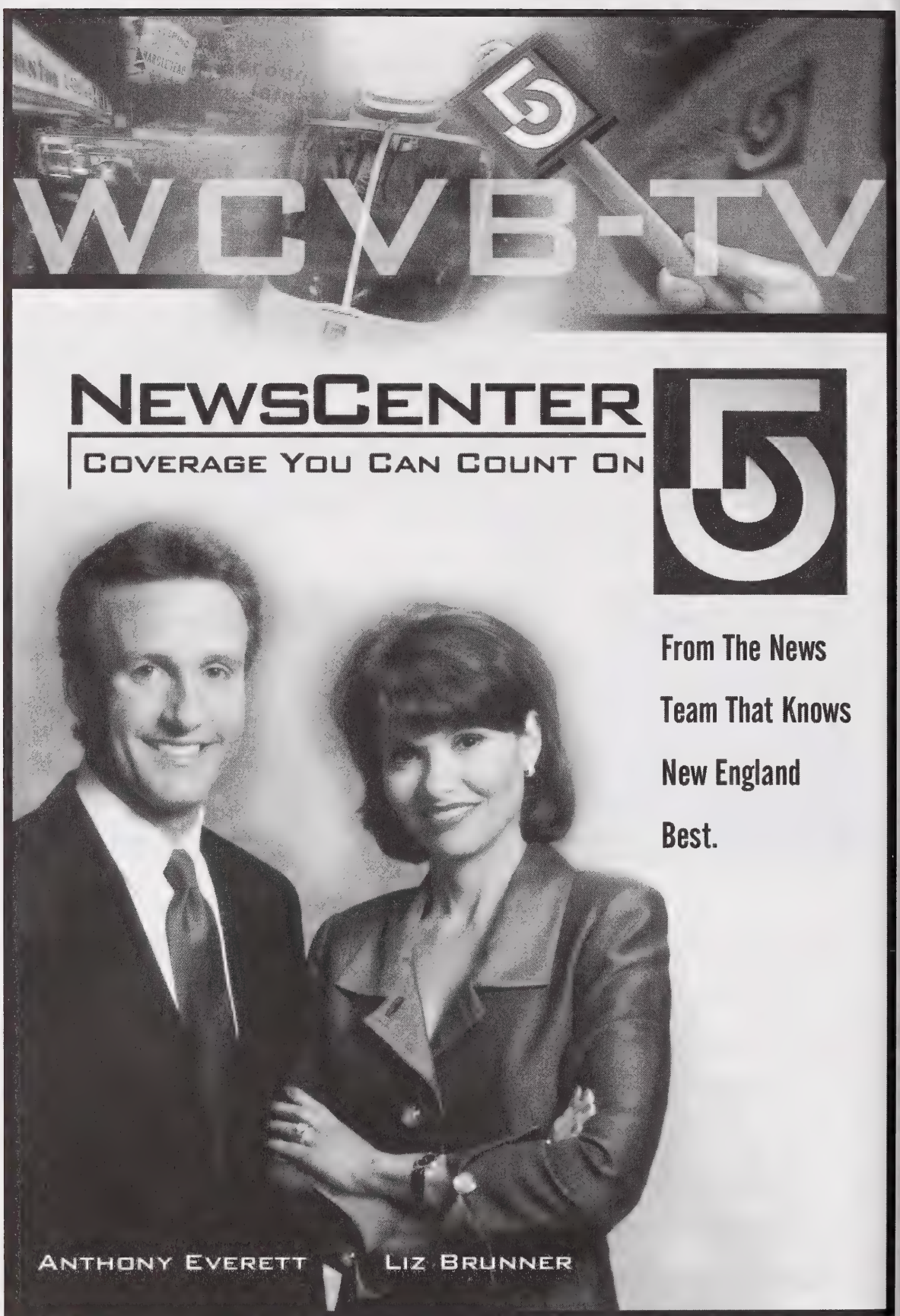
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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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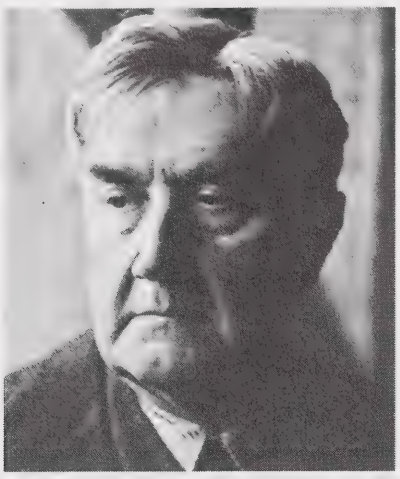
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Ralph Vaughan Williams
Symphony No. 5 in D



Ralph (pronounced, British-style, "Rafe") Vaughan Williams was born at Down Ampney, Gloucestershire, England, on October 12, 1872, and died in London on August 26, 1958, at eighty-five. He made the first sketches for this symphony in 1936, though some sketches date back to his work on his opera (or "Morality," as he called it), "Pilgrim's Progress," as discussed below. He began composing the Fifth Symphony in 1938 but completed it only at the start of 1943. The composer conducted the London Philharmonic Orchestra in the first performance, on June 24, 1943, at a Promenade Concert in the Royal Albert Hall, London, though this was preceded on January 31 that year by a private two-piano reading of the complete work for, as the composer's wife Ursula Vaughan Williams recalled, "an audience of three or four"; the pianists were Margery Cullen and Ivy Herbert. The printed score bears the inscription "Dedicated without permission to Jean Sibelius." The first American performance was given by the New York Philharmonic on November 30, 1944, Artur Rodzinski conducting. Serge Koussevitzky led the first Boston Symphony performances on February 28 and March 1, 1947, the only other BSO performances being given by Andrew Davis here in March/April 1995. The symphony calls for two flutes (second doubling piccolo), oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

Trained at the Royal College of Music in London, Vaughan Williams pursued the career that was expected of a composer in Late Victorian England, with a heavy emphasis on choral music, a proper devotion to symphonic writing, and a healthy disdain for opera. As the years went by, he came to regard opera, or at least the stage, with a much more open mind, and his love of folk song injected a fresh stream of ideas into his work. But his main creative outlets would remain choral music and symphonies throughout his long life. Indeed his first symphony was a large-scale choral setting of Walt Whitman's poetry, the *Sea Symphony*, completed in 1909. Apart from the wordless female chorus heard in the Seventh Symphony (the *Sinfonia antartica*), he never later called for voices in his nine symphonies, although he liked literary and pictorial allusions of various kinds. The Second Symphony was about London, based on H.G. Wells; the Third Symphony was the *Pastoral*, completed in 1921. The Fourth, unnamed, was a ferociously dissonant and uncomfortable work in F minor, which was regarded, in 1934, as a sign of Vaughan Williams's incorrigible bad manners.

Remembering this very un-British dissonance and violence, and conscious of the tumultuous world in which they lived, the audience assembled in the Albert Hall in the summer of 1943 to hear Vaughan Williams's next symphony received a rude shock. For the Fifth did not step deeper into modernist waters, nor is it a war symphony (that role was saved for the Sixth). It is, instead, a meditation on pastoral and religious themes with a profound sense of peace and transcendence. It reflects values that were always close to Vaughan Williams's heart and which emerge from time to time—though more often in his choral music than in his symphonies—throughout his long career. Many then regarded the new symphony as a swan song, the work of a seventy-year-old master making his peace with his maker and saying farewell to a troubled world. Few could have guessed that there were four more symphonies still to come, the next one offering anything but a sense of fulfillment and hope.

The Fifth Symphony is predominantly slow in pace; only the scherzo has any urgency. The work calls for a modest orchestra, with only two horns and two trumpets—no

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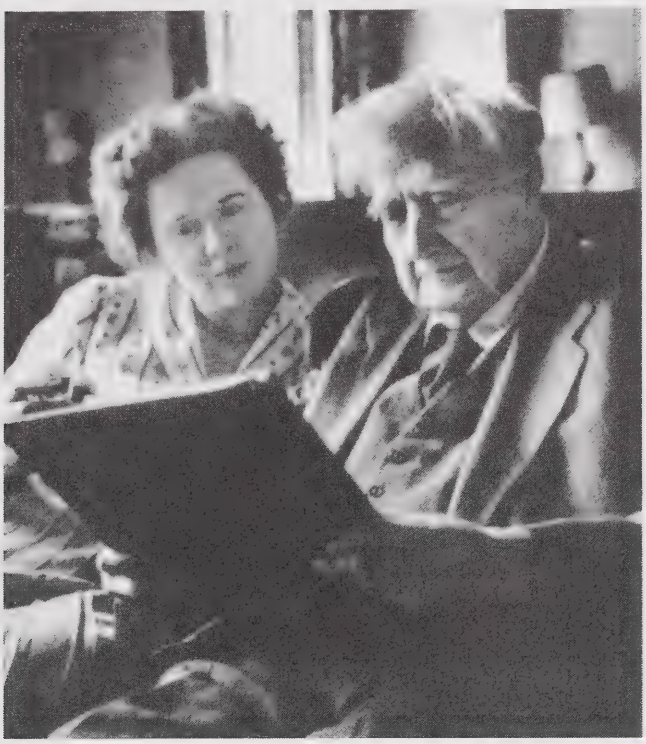
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tuba, no percussion other than timpani, and no harp. There are no shattering climaxes and much of the work is soft and subdued. The mood is reflective, thoughtful, penitent. The work may be interpreted either as a Christian meditation or as a complex working out of tonal/modal ambiguities present in nearly all of Vaughan Williams's music, or perhaps as an amalgam of both. The composer left no program, but the title *Romanza* for the slow movement might suggest something other than an abstract composition.



Ralph Vaughan Williams and his wife Ursula

More pertinently, the symphony includes many musical ideas that are also found in his four-act "Morality," *The Pilgrim's Progress*, a full-length stage work based on Bunyan that occupied Vaughan Williams for nearly fifty years, finally reaching the stage in 1951. Did the Morality borrow from the symphony or the symphony from the Morality? Both, in a sense, since he assumed, when composing the symphony, that *The Pilgrim's Progress* would never be completed or performed. The fact that he left this musical material intact in both works suggests that their interrelationship is valid and significant. Part of the symphony was also derived from a setting of a Horace Ode composed in 1938 for a collective work by many hands, *England's Pleasant Land.*

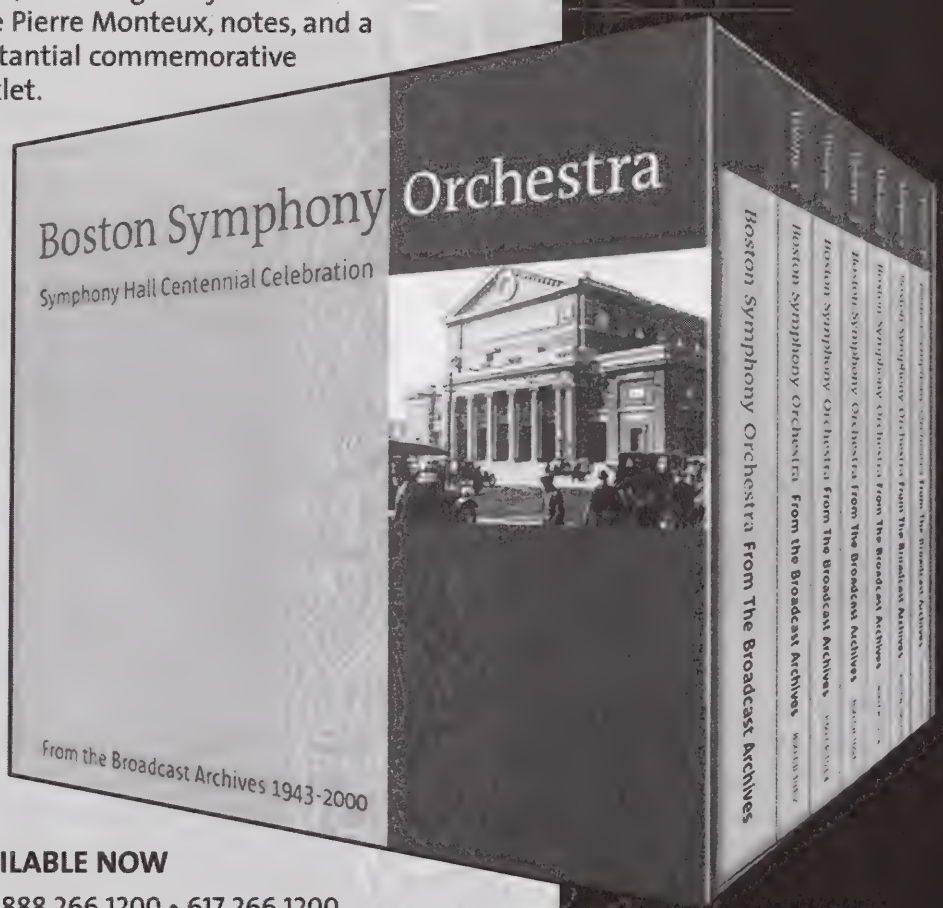
But Vaughan Williams was not himself a committed Christian. His wife described him as a "cheerful agnostic." He felt a deep sympathy for the traditions of the English church, as deep-rooted as the folk song from which he drew lifelong inspiration, but he would not have admitted to conventional articles of faith. He admired and shared Bunyan's visionary outlook, so that much of his music, including the Fifth Symphony, has been seen to have mystical meaning. The *Romanza* originally bore a quotation from Bunyan: "Upon this place stood a cross, and a little below a sepulchre. Then he said: 'He hath given me rest by his sorrow, and life by his death.'"

The symphony's unhurried progress is epitomized in its opening. For the first few minutes the bass line keeps coming back to a stable C natural, clinging to a note that does not belong to the key of D major, while the horns open with a tranquil assertion of D major that will close the movement and recur in the finale. The key signature at the start has only one sharp, not two, and an early manuscript of the movement was headed "in G." Many other keys play their part; in fact the broad sonata form of the movement relies on a remarkable variety of keys never including D major, and the close of the movement is the ambiguous sound of C natural in the bass (as at the beginning), D now added in the violas, and the horns' tranquil swaying. One of the movement's themes vividly recalls Vaughan Williams's famous hymn "For all the saints."

The scherzo is swift but plain. Whereas the first movement had many melodies that could be described as singable, here the themes step widely across the registers in a constantly interweaving texture, mostly *pianissimo*. Only towards the end does the pulse change into a jerky 2/4 with a brief climax leading to an exposed, threadbare ending in A minor.

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The *Romanza*, like so many slow movements, is the heart of the symphony. Luminous chords accompany a melody on the English horn also found in *The Pilgrim's Progress*. Vaughan Williams has an instinctive understanding of the distinct qualities of winds and strings, and the interplay between the two sections is rich and sensitive. The English horn's tune comes back on the strings, then later on a solo French horn. At the close one of the wind themes is heard on a solo violin before a beautifully calm cadence in A major.



Vaughan Williams conducting at the Royal Albert Hall, where his Fifth Symphony was premiered in June 1943

The Passacaglia—at last a movement unambiguously in D major—inevitably conjures up a memory of the finale of Brahms's Fourth Symphony, and for a while the likeness is sustained. A short melody is repeated many times with new elaborations around it. Vaughan Williams miraculously resists the temptation to let the music get more and more angular and complex. Instead he maintains a simplicity that generates a contemplative and tranquil mood even when the music generates more speed and activity, which it occasionally does. There is a single climax, strong but not tempestuous, before an ending that surpasses all attempts at transcendent tranquility. It is as if the composer has saved his most special and reassuring message for the final page. So many works of the twentieth century have sought to disturb their audiences that a symphony that reassures and comforts is much to be treasured.

Sir Adrian Boult wrote to the composer after the first performance that he felt that the symphony's "serene loveliness is completely satisfying in these times and shows, as only music can, what we must work for when this madness is over." The critic of the *London Times* declared that it surpassed Beethoven "as a direct penetration of the mystery of life." Michael Tippett, then striving to assert his own voice in English music, rejected what he called its "aimless rhapsody." But in the end we may be tempted to share Wilfrid Mellers's view that it is Vaughan Williams's greatest symphony because "it is a quest that attains its goal." So many symphonies end in tumult or triumph without leaving any sense that the arguments are followed through, or that progress has truly been made from premise to conclusion. Here, though, in Vaughan Williams's Fifth, the ending seems to resolve all the questions a spiritual traveler might ask and dispel any doubts the symphonic pilgrim might suffer.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

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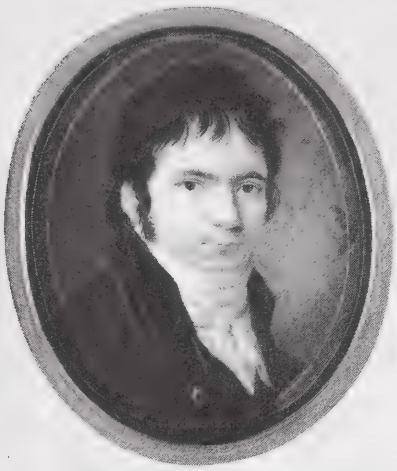
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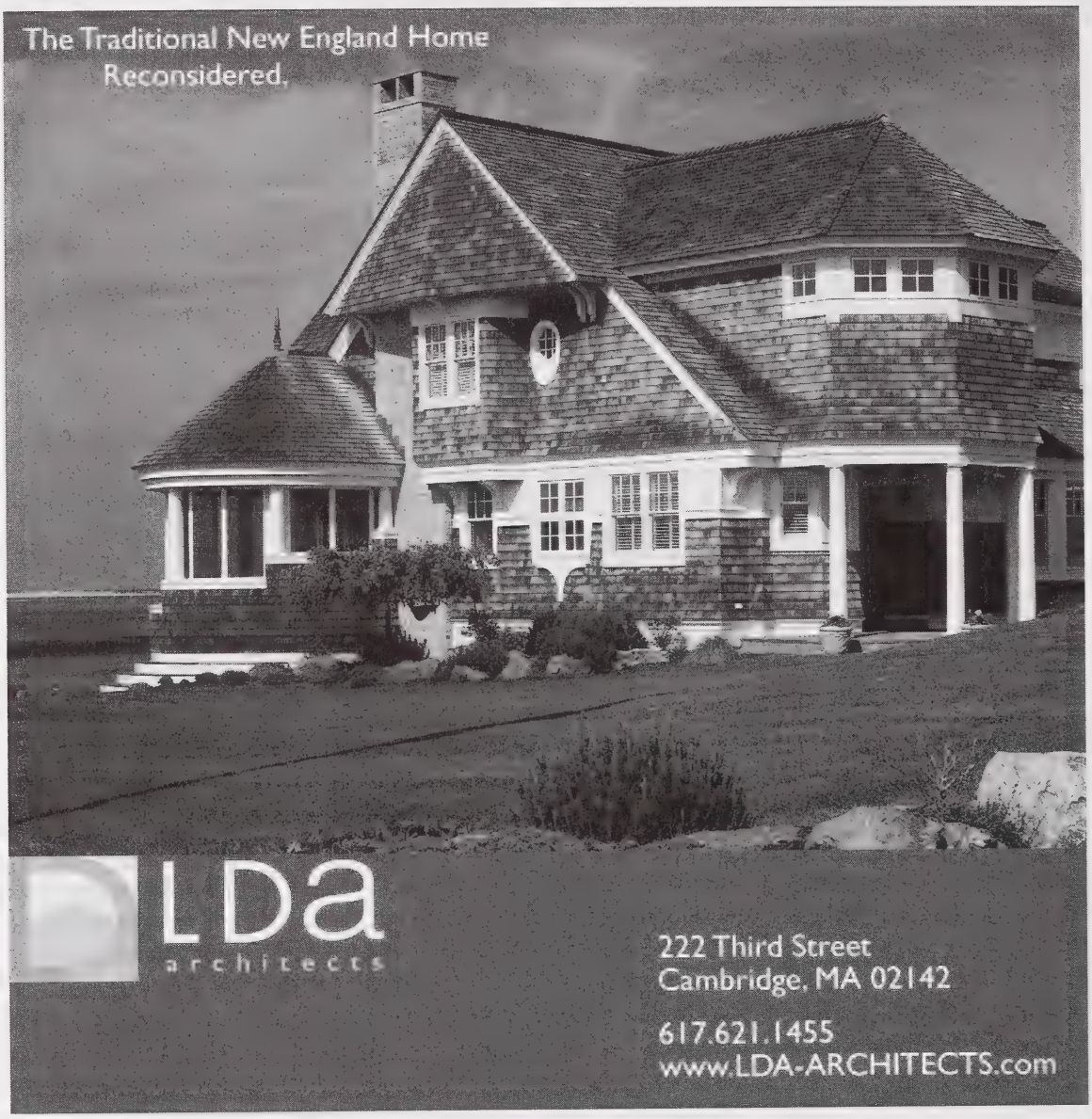
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Ludwig van Beethoven
Violin Concerto in D, Opus 61



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. The concerto has also been played at Boston Symphony concerts by Franz Kneisel under Wilhelm Gericke and Emil Paur; by Franz Ondříček and Carl Halir under Paur; by Willy Burmester with Franz Kneisel conducting; Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess with Gericke; Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist with Karl Muck; Hess, Mischa Elman, and Witek with Max Fiedler; Witek with Ernst Schmidt; Jascha Heifetz with Henri Rabaud; Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky with Pierre Monteux; Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu with Serge Koussevitzky; Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini with Charles Munch; Stern, Menuhin, and Joseph Silverstein with Erich Leinsdorf; Stern with Max Rudolf; Itzhak Perlman with William Steinberg; Francescatti with Michael Tilson Thomas; Sidney Harth with Stanislaw Skrowaczewski; Stern, Perlman, Anne-Sophie Mutter, and Midori with Ozawa; Mutter with Stuart Challender; Silverstein with Klaus Tennstedt, Ozawa, and Kurt Masur; Henryk Szeryng and Pinchas Zukerman with Andrew Davis; Thomas Zehetmair with Roger Norrington; Frank Peter Zimmermann with Marek Janowski; Ida Haendel with Simon Rattle (the most recent subscription series, in January 1996); Pamela Frank with Bernard Haitink; Christian Tetzlaff with Ozawa; Anne-Sophie Mutter again with Ozawa (a single subscription performance in February 1999, followed by two performances at Carnegie Hall in New York), and Itzhak Perlman again with Ozawa (the most recent Tanglewood performance, on July 16, 2000). In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Bee-





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thoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.



The eight-year-old Franz Clement

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions. (On another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide.) Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

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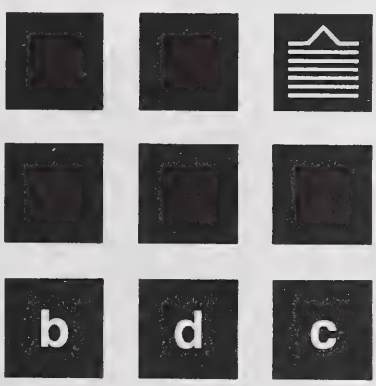
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The immediate post-premiere history of the piece has mainly to do with its publication. In April 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven received not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on April 20, 1807, Beethoven sent letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was actually the last-named firm that was first to print both forms of the concerto, in August 1808, the violin version now being dedicated to Beethoven's longtime friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months. (An excellent pianist, Julie von Breuning was the daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence; she died the following March.) Clementi's London editions of the concerto did not appear until late in the summer of 1810.*

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages"

*Regarding the piano arrangement of the Violin Concerto, a few words. It seems clear that Beethoven agreed to Clementi's suggestion for business reasons, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part that adds a minimal but necessary amount of embellishment to the original violin line. Musically the result is not convincing: it is hardly pianistic, and the wonderful sound contrast between solo violin and orchestra is lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven provided for this version of the work: a startlingly obtrusive one in the first movement (featuring a prominent dialogue between soloist and obbligato timpani!), another connecting the Larghetto and rondo (which at least gives us some idea of what Beethoven wanted at this point), and two in the finale (the first, heard before the second statement of the rondo theme, again somewhat obtrusive, the last in the expected place near the close of the movement).



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(thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Gil Shaham plays Fritz Kreisler's cadenzas at this concert.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which pro-


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vide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

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Though both are out of print, Michael Kennedy's *The Works of Ralph Vaughan Williams* (Oxford) and *R.V.W.: A Biography of Ralph Vaughan Williams* (also Oxford), by Ursula Vaughan Williams, the composer's widow, remain crucial sources. James Day's 1961 *Vaughan Williams* in the "Master Musicians Series" has recently been republished (Oxford University paperback). More recent additions to the literature include Simon Heffer's *Vaughan Williams* (Northeastern University Press), Jerrold Northrop Moore's *Vaughan Williams: A Life in Photographs* (Clarendon Press), and Paul Holmes's *Vaughan Williams: His Life and Times* (Omnibus Press paperback). Michael Steinberg's notes on Vaughan Williams's Fourth, Fifth, and Sixth symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Hugh Ottaway's article on Vaughan Williams from the 1980 edition of The New Grove Dictionary of Music and Musicians was printed in *The New Grove Twentieth Century English Masters* along with those on Elgar, Delius, Holst, Walton, Tippett, and Britten (Norton paperback). The article in the revised Grove (2001) is by Ottaway and Alain Frogley. *Ralph Vaughan Williams: A Pictorial Biography* by John Lunn and Ursula Vaughan Williams, published in 1971, is worth seeking (Oxford). The composer's own *National Music and Other Essays* provides a vivid self-portrait (Oxford). André Previn has recorded the Fifth Symphony twice, with



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the Royal Philharmonic Orchestra (Telarc) and with the London Symphony Orchestra (RCA). Other recordings of the Vaughan Williams Fifth include Sir Adrian Boult's with the London Philharmonic (EMI), Richard Hickox's with the London Symphony Orchestra (Chandos), and Sir John Barbirolli's with the Hallé Orchestra (Avid).

The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). A recent series of readable, compact composer biographies—"Musical lives," from Cambridge University Press—includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback; Berlioz, Debussy, Ives, Mahler, Mozart, Schubert, Strauss, and Verdi are also among the composers represented in this series). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also author of *Beethoven* in the Master Musicians series (Oxford). Michael Steinberg's program note on the Violin Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the Violin Concerto is in his *Essays in Musical Analysis* (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the BBC Music Guides series is a useful small volume (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Noteworthy stereo recordings of the Beethoven Violin Concerto include Jascha Heifetz's with Charles Munch and the Boston Symphony Orchestra (RCA, with the Brahms Violin Concerto also with Munch and the BSO), Itzhak Perlman's with Carlo Maria Giulini and the Chicago Symphony Orchestra (EMI "Great Recordings of the Century"), Isaac Stern's with Leonard Bernstein and the New York Philharmonic (Sony Classical), and Anne-Sophie Mutter's with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon; Mutter will be recording the work again for Deutsche Grammophon with Kurt Masur and the New York Philharmonic this spring). Important older accounts include Yehudi Menuhin's with Wilhelm Furtwängler and the Philharmonia Orchestra (EMI "Great Recordings of the Century") and Ida Haendel's with Rafael Kubelik and the New Philharmonic Orchestra (Testament). More recent entries to the Beethoven Violin Concerto discography include Hilary Hahn's with David Zinman and the Baltimore Symphony Orchestra (Sony Classical) and Frank Peter Zimmermann's with Jeffrey Tate and the English Chamber Orchestra (Seraphim).

—Marc Mandel

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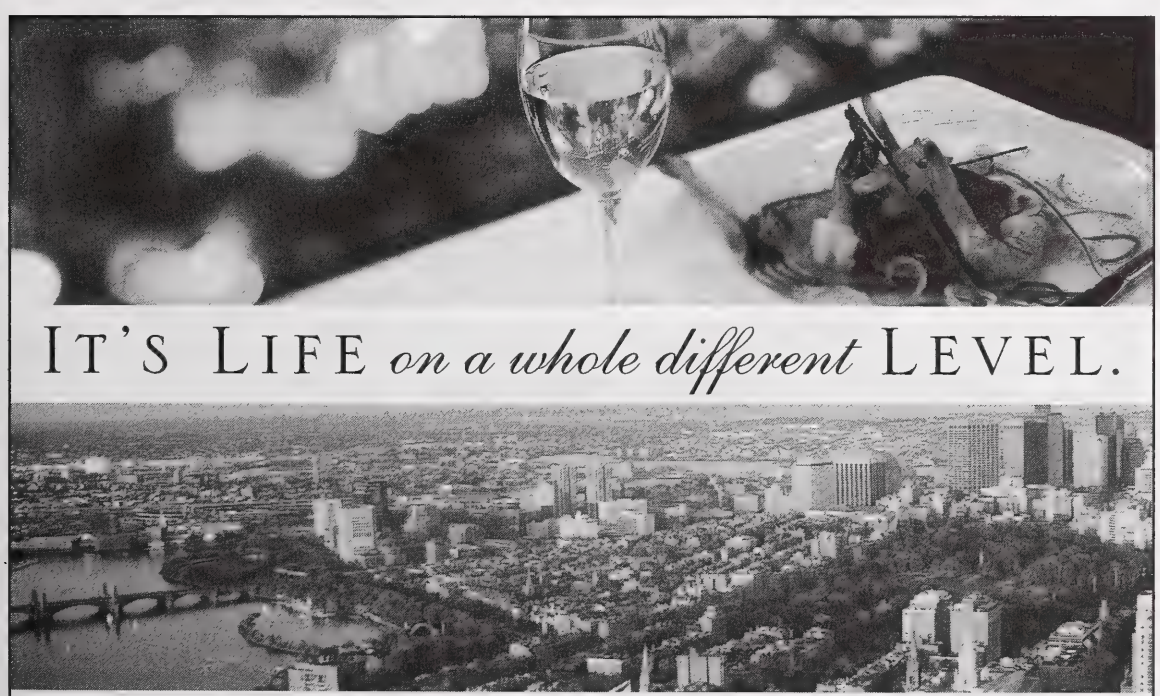
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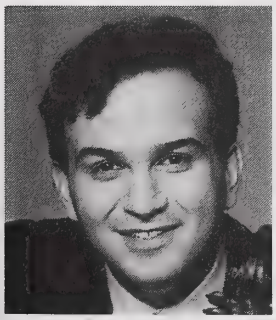
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ducted a semi-staged version of *Streetcar* with the Pittsburgh Symphony Orchestra. This past December, the opera had its European premiere at the Opéra du Rhin in Strasbourg; next season it receives premieres in England, Germany, and Italy. As a pianist, Mr. Previn recently performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg. He regularly gives chamber music concerts with the Emerson String Quartet, as well as with members of the Boston Symphony, London Symphony, and Vienna Philharmonic. As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, he is currently writing a piece for the Emerson String Quartet and Barbara Bonney to be premiered in spring 2003. He is also at work on his second opera, based on the Alessandro Baricco novel *Silk*. During 1999-2000, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin-and-piano work for Anne-Sophie Mutter (*Tango, Song and Dance*, which he has recorded with her for Deutsche Grammophon) and a bassoon sonata. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, and songs for mezzo-soprano Janet Baker, soprano Kathleen Battle, and Barbara Bonney. His music drama *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard for the London Symphony Orchestra, will be revived in November 2002 by the Philadelphia Orchestra. André Previn's discography spans more than fifty years and all the major labels, including the recent world premiere recordings on Deutsche Grammophon of five Previn pieces including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for Renée Fleming. His new Deutsche Grammophon release with the London Symphony Orchestra of film music by Erich Korngold was named Recording of the Month by *Gramophone* magazine. Other recent recordings reflect his continuing interest in jazz: "Live at the Jazz Standard" with bassist David Finck on Decca, featuring new works by Mr. Previn as well as standards, a recording derived from three evenings at the Jazz Standard in New York City in October 2000; and two Deutsche Grammophon discs also with Mr. Finck—an all-Ellington album entitled "We Got it Good and That Ain't Bad," and an all-Gershwin album entitled "We Got Rhythm." Mr. Previn performs and teaches annually at the Curtis Institute of Music and also at the Tanglewood Music Center. In 1991, Doubleday published his memoir *No Minor Chords–My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977.

Gil Shaham



Violinist Gil Shaham appears throughout the world in concerto appearances with celebrated orchestras as well as in recital and ensemble appearances on the great concert stages and at the important festivals. Highlights of Mr. Shaham's 2001-02 season include appearances with the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Israel Philharmonic, the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, the San Francisco Symphony, the Seattle Symphony, and the Toronto Symphony. His recital schedule includes stops in Buffalo, Kansas City, Ottawa, Hamburg, Stockholm, and Madrid. His summer schedule in 2001 featured festival appearances at Aspen, Chautauqua, Ravinia, Summerfest La Jolla, and Wolf Trap; appearances with the Gustav Mahler Chamber Orchestra, the Leipzig Gewandhaus Orchestra, the Orchestre de Paris, and the Philharmonia Orchestra, and performances in Australia with the Melbourne, Sydney, and Adelaide symphony orchestras. He has collaborated with many of the world's greatest conductors, including Claudio Abbado, Mariss Jansons, Lorin Maazel, Zdenek Macal, Zubin Mehta, Ingo Metzmacher, Seiji Ozawa, Wolfgang Sawallisch, John Williams, Hugh Wolff, and David Zinman. Mr. Shaham is an exclusive Deutsche Grammophon artist; his latest release includes John Williams's Violin Concerto, *TreeSong* for violin and orchestra, and music from the film *Schindler's List*, recorded with Mr. Williams and the Boston Symphony

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Orchestra. Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, and Sibelius with Giuseppe Sinopoli leading the Philharmonia Orchestra and the New York Philharmonic; Wieniawski's First and Second violin concertos and Sarasate's *Zigeunerweisen* with Lawrence Foster and the London Symphony; and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Other recordings include two collaborations with the Orpheus Chamber Orchestra, "Paganini for Two" with guitarist Göran Söllscher, "Dvořák for Two" with Orli Shaham, Grammy-nominated discs of the Barber and Korngold concertos and the Prokofiev concertos with André Previn and the London Symphony, the Kabalevsky and Glazunov concertos with Mikhail Pletnev and the Russian National Orchestra, a Grammy-nominated disc of Bartók concertos with Pierre Boulez and the Chicago Symphony, and music of Arvo Pärt with Neeme Järvi. Mr. Shaham won a Grammy Award in 1999 for his recital album "American Scenes" with André Previn. Other recent releases include "Devil's Dance" with pianist Jonathan Feldman, and Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Mischa Maisky, and Paul Meyer. Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel. At seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, the violinist Adele Anthony. Mr. Shaham appears frequently with the Boston Symphony Orchestra at Tanglewood, where he made his BSO debut in August 1993, and where he appeared annually with John Williams conducting the orchestra between 1996 and 2000. He made his subscription series debut in October 1997, participated in the Symphony Hall Centennial Gala in September 2000, and appeared most recently with the BSO in January 2001 subscription concerts playing the Brahms Violin Concerto under the direction of Hans Graf.

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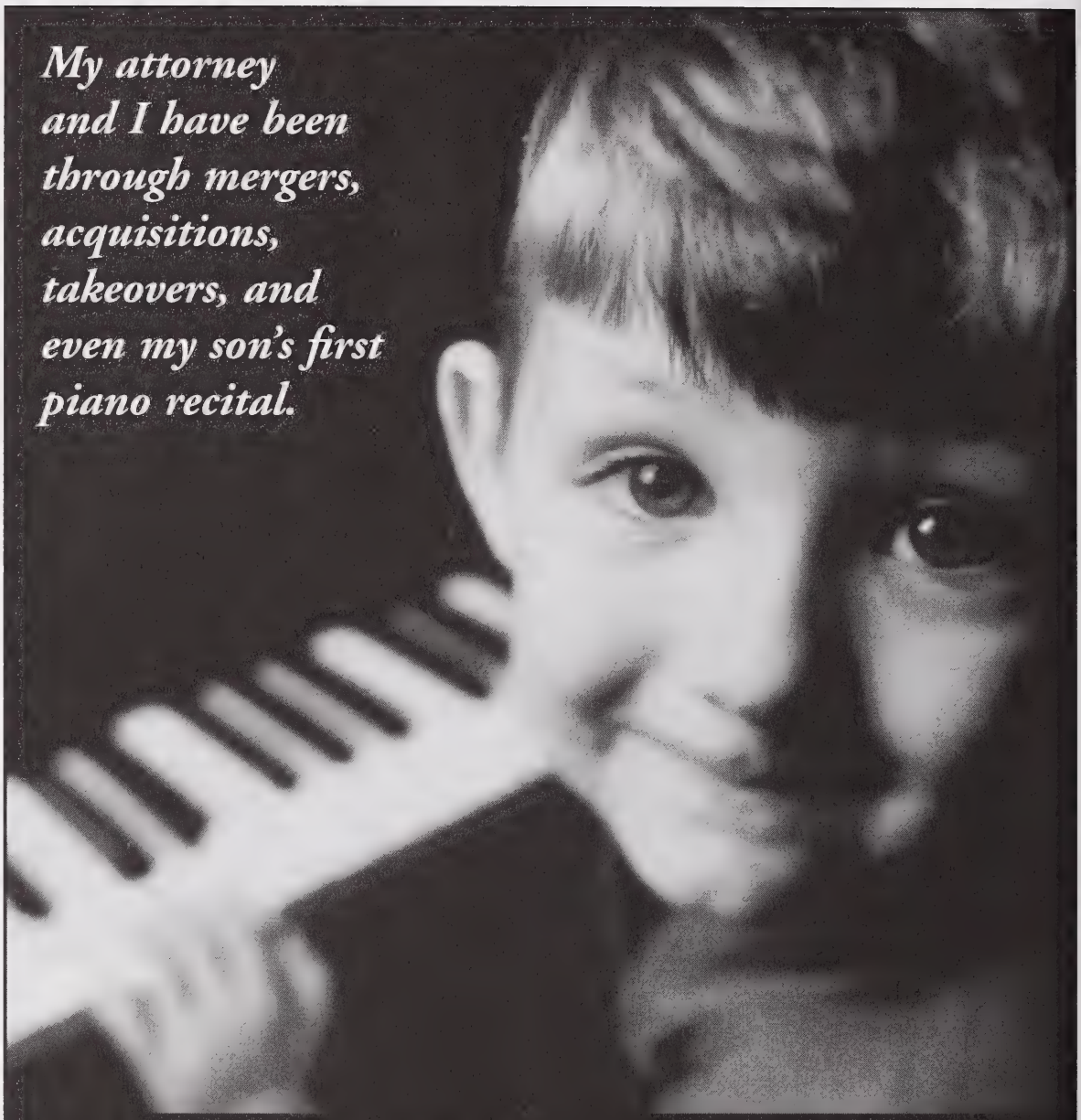
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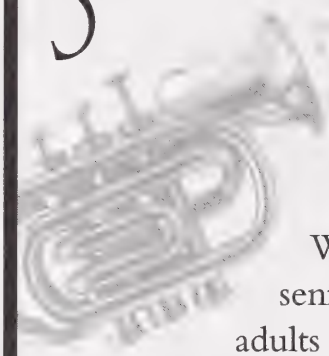
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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help fund special projects, concert programs, new music for the Boston Pops, the BSO archives, and help bridge the gap between ticket revenue and the cost of presenting a full BSO season. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

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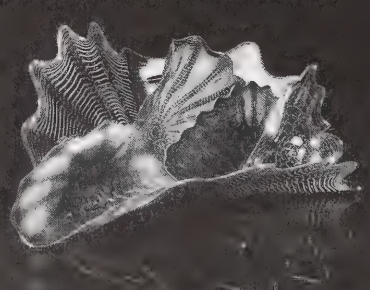
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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

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NEXT PROGRAM. . .

Thursday, March 28, at 10:30 a.m.
(Open Rehearsal)
Thursday, March 28, at 8
Friday, March 29, at 1:30
Saturday, March 30, at 8
Tuesday, April 2, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University, St. Louis

RAFAEL FRÜHBECK DE BURGOS conducting

HAYDN — Symphony No. 100 in G, *Military*

Adagio – Allegro
Allegretto
Menuet: Moderato
Finale: Presto

INTERMISSION

FALLA — *La vida breve*, Lyric drama in two acts and four tableaux to a libretto by Carlos Fernández Shaw
(concert performance)

MARIA RODRIGUEZ, soprano (Salud)
FELICITY PALMER, mezzo-soprano (Grandmother)
ALYSSON McHARDY, mezzo-soprano (Carmela)
VICENTE OMBUENA, tenor (Paco)
VINSON COLE, tenor (A Voice in the Forge)
GINO QUILICO, baritone (Manuel)
ALAN OPIE, baritone (Uncle Sarvaor)
PEDRO SANZ, cantaor (Spanish folk singer)
ANTONIO REYES, guitarist
NURIA POMARES ROJAS, flamenco dancer
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Following his acclaimed Tanglewood appearances of the past two summers, the veteran Spanish conductor Rafael Frühbeck de Burgos makes his first Symphony Hall appearances with the BSO since 1971. Haydn's Symphony No. 100, with its "military" second movement (with triangle, cymbals, and bass drum) that proved a sensation at its first performance, is one of his last twelve symphonies written for concerts in London, where he enjoyed superstar-like celebrity late in his life in the 1790s. Manuel de Falla was Spain's most important composer in the first decades of the twentieth century. Combining elements of his native Spanish music and the contemporary *verismo* opera of Italy, Falla's *La vida breve* was written in 1905 but not performed until 1913, in Nice. The plot tells the melodramatic story of Salud, whose lover, Paco, betrays her by marrying another.

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LERDAHL	Waltzes
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

Thursday, March 28, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—March 28, 8-10
Friday 'B'—March 29, 1:30-3:30
Saturday 'A'—March 30, 8-10
Tuesday 'C'—April 2, 8-10

RAFAEL FRÜHBECK DE BURGOS conducting
MARIA RODRIGUEZ, soprano (Salud)
FELICITY PALMER, mezzo-soprano (Grandmother)
ALYSSON McHARDY, mezzo-soprano (Carmela)
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ANTONIO REYES, guitarist
NURIA POMARES ROJAS, flamenco dancer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	Symphony No. 100, *Military*
FALLA	*La vida breve* (concert performance)

Thursday 'A'—April 4, 8-9:55
Friday Evening—April 5, 8-9:55
Saturday 'B'—April 6, 8-9:55

SEIJI OZAWA conducting
MSTISLAV ROSTROPOVICH, cello

WILLIAMS	*for Seiji!*
TANGUY	Cello Concerto No. 2 (American premiere)
DVOŘÁK	Cello Concerto

Friday Evening—Saturday, April 13, 8-9:50

SEIJI OZAWA conducting
BENJAMIN PASTERNACK and RANDALL HODGKINSON, pianos

BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra
BERLIOZ	*Symphonie fantastique*

Thursday 'C'—April 18, 8-9:40
Friday 'A'—April 19, 1:30-3:10
Saturday 'A'—April 20, 8-9:40

SEIJI OZAWA conducting

MAHLER	Symphony No. 9

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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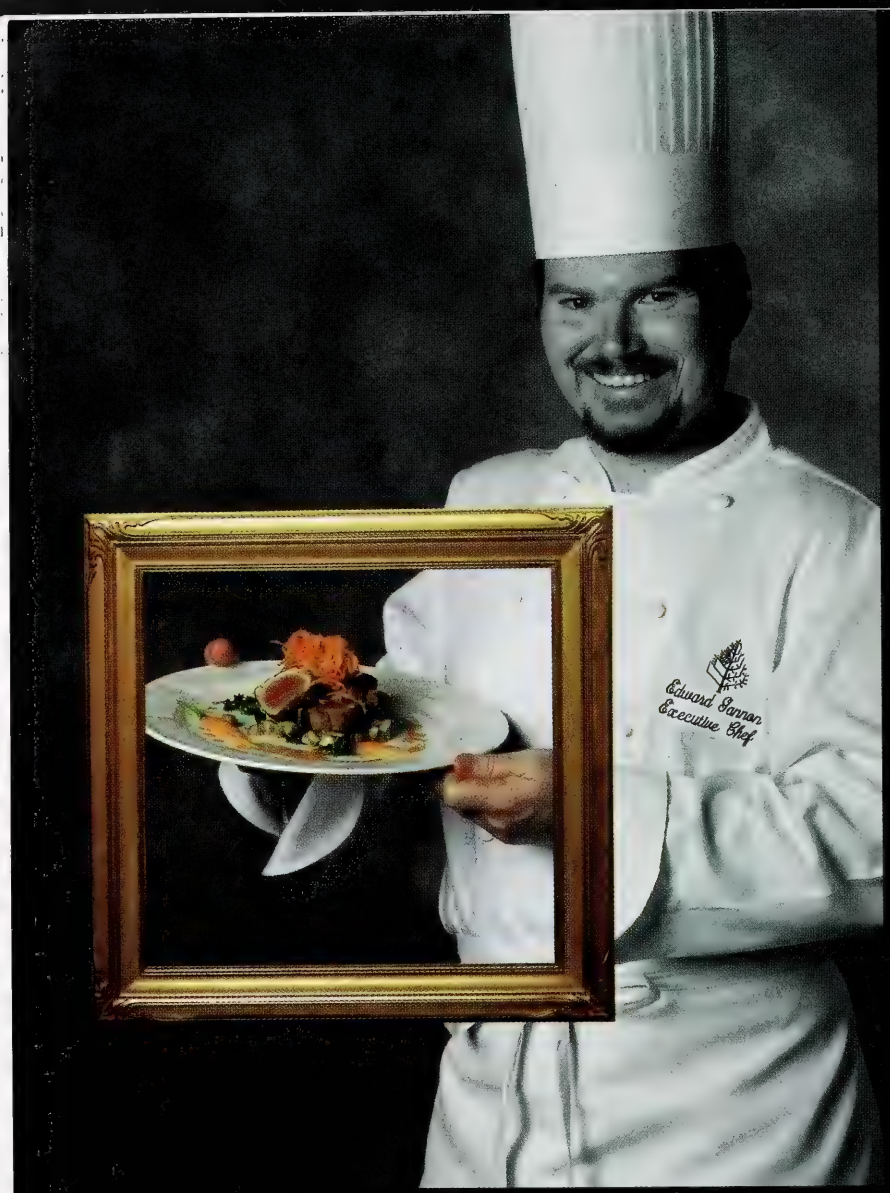
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Rich Warren, *Chicago Tribune*, 6/1/90.



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CHAMBER TEA IV
Friday, March 22, at 2:30

CHAMBER PRELUDE III
Saturday, March 23, at 6

COMMUNITY CONCERT VI
Sunday, March 24, at 3, at St. John's Episcopal Church, Charlestown

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FENWICK SMITH, flute
IKUKO MIZUNO, violin (Beethoven)
BO YOUP HWANG, violin (Mendelssohn)
XIN DING, violin (Mendelssohn)
BURTON FINE, viola
JONATHAN MILLER, cello

BEETHOVEN — Serenade in D for flute, violin, and viola, Opus 25

Entrata. Allegro
Tempo ordinario d'un Minuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio—Allegro vivace e dis in volta

MENDELSSOHN — String Quartet No. 2 in A minor, Opus 13

Adagio
Cantabile. Adagio non lento
Intermezzo: Allegretto con moto
Presto

Ludwig van Beethoven (1770-1827)
Serenade in D for flute, violin, and viola, Opus 25

Very little is known of the Opus 25 Serenade. It was almost certainly written before Beethoven's string trio serenade published as Opus 8 in 1797, so it is assumed that Opus 25 was composed in 1795 or 1796. The score bears no dedication to help us learn why or when it was composed, but it seems likely that the combination of flute, violin, and viola was intended for performance in some specific household, aristocratic or bourgeois, where Beethoven knew the performers to be available. (The fact that there is no dedication argues against an aristocratic patron, who might be expected to pay for the privilege of having his name immortalized on the cover of the sheet music.)

In any case, the Serenade is really a little divertimento in the traditional mold, a series of varied movements, none of great profundity, all with their quota of charm. Certain standard practices apply: there is almost always a couple of dance movements, a set of variations, and a movement—only one!—in the minor key. The first movement is a small march. ("*Entrata*" means a piece to enter by; in a Serenade composed for use at a social event, the performers might well play this music while taking their places in the room.) This is followed by a minuet with two Trios, each performed in alternation with the original minuet; then comes a scherzo-like movement in the minor key. The slow movement is a theme with variations; these feature flute, then violin, then violin and viola, respectively, before concluding in a soft coda. Though not so labeled, the next movement is again dancelike in character, though its tempo makes it a "modern" scherzo and not an "old-fashioned" minuet. Finally, a slow introduction yields to the tuneful and chipper finale.

Felix Mendelssohn (1809-1847)
String Quartet No. 2 in A minor, Opus 13

The most famous observation about the art of the string quartet came early in the genre's history from Germany's most exalted poet, Johann Wolfgang von Goethe: "You listen to four sensible persons conversing, you profit from their discourse, and you get to know the peculiar properties of their several instruments." As the string quartet evolved through the 250 years that separate its infancy from our own time, composers stretched its structures and processes in every direction imaginable.

The idea that a quartet's conversation might be "about" some non-musical topic is certainly evident in the Opus 13 quartet of Felix Mendelssohn. In 1827, the eighteen-year-old Mendelssohn became romantically smitten. With adolescent hormones a-pumping, he wrote a song, "*Frage*" ("Questions"), with a text about young love—"Is it true that you'll always be waiting for me beneath the arbor?"—with the singer insistently repeating the three-note opening phrase "*Ist es wahr?*" ("Is it true?"). That motto would also serve as the central musical theme and emotional engine of this quartet, which he composed shortly thereafter. The phrase is first heard following the slow introduction and returns often, with great rhetorical effect. The spirit of late Beethoven infuses the larger conception of Mendelssohn's piece, in which thematic material from earlier in the quartet is recalled repeatedly. This is certainly true of the "*Ist es wahr?*" motif in general, but it is played out with considerable imagination as the whole *raison d'être* of the finale, beginning with a powerful recitative that reminds one of Beethoven's Opus 132 quartet—also in A minor—and his Ninth Symphony. At least one early listener heard

it that way—a clueless Abbé Bernardin, who, seated next to Mendelssohn during a performance of this quartet in Paris in 1832, leaned over at this point of the piece to share an insight: "He has that in one of his symphonies." "Who?," asked the puzzled Mendelssohn. "Why, Beethoven, the composer of this quartet," the Abbé responded. (So reports Mendelssohn in a letter to his sister, noting that "this was a very dubious compliment.")

—Notes by Steven Ledbetter (Beethoven)
and Benjamin Folkman (Mendelssohn)

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography includes world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

Violinist **Ikuko Mizuno** entered the Toho-Gakuen School of Music in her native Tokyo at five; later she won first prize in a national violin competition for high school students. Her teachers in Japan included Hideo Saito, with whom she studied chamber music. Ms. Mizuno came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. An alumna of the Tanglewood Music Center, she also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng. Ms. Mizuno joined the Boston Symphony Orchestra in 1969, as the first woman ever to become a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno teaches at the Massachusetts Institute of Technology, at Boston University's School of Fine Arts, and at the Boston University Tanglewood Institute. She has also taught as a guest professor at the Toho-Gakuen School in Tokyo. Ms. Mizuno returns frequently to Japan for recitals and performances with orchestra. In 1984 she was concertmistress for the inaugural concert of the Women's Orchestra of Japan. She has been a member of the Saito Kinen Orchestra since its inaugural concert in 1985 and has participated in all of its European tours, as well as at the Saito Kinen Festival in Matsumoto, Japan, where she performs chamber music as well as with the orchestra. Ms. Mizuno has appeared as soloist with the Boston Pops Orchestra, other New England-area orchestras, and with orchestras in Russia. Since 1985 she has also performed regularly in the Chicago area, with "Music of the Baroque" and other groups.

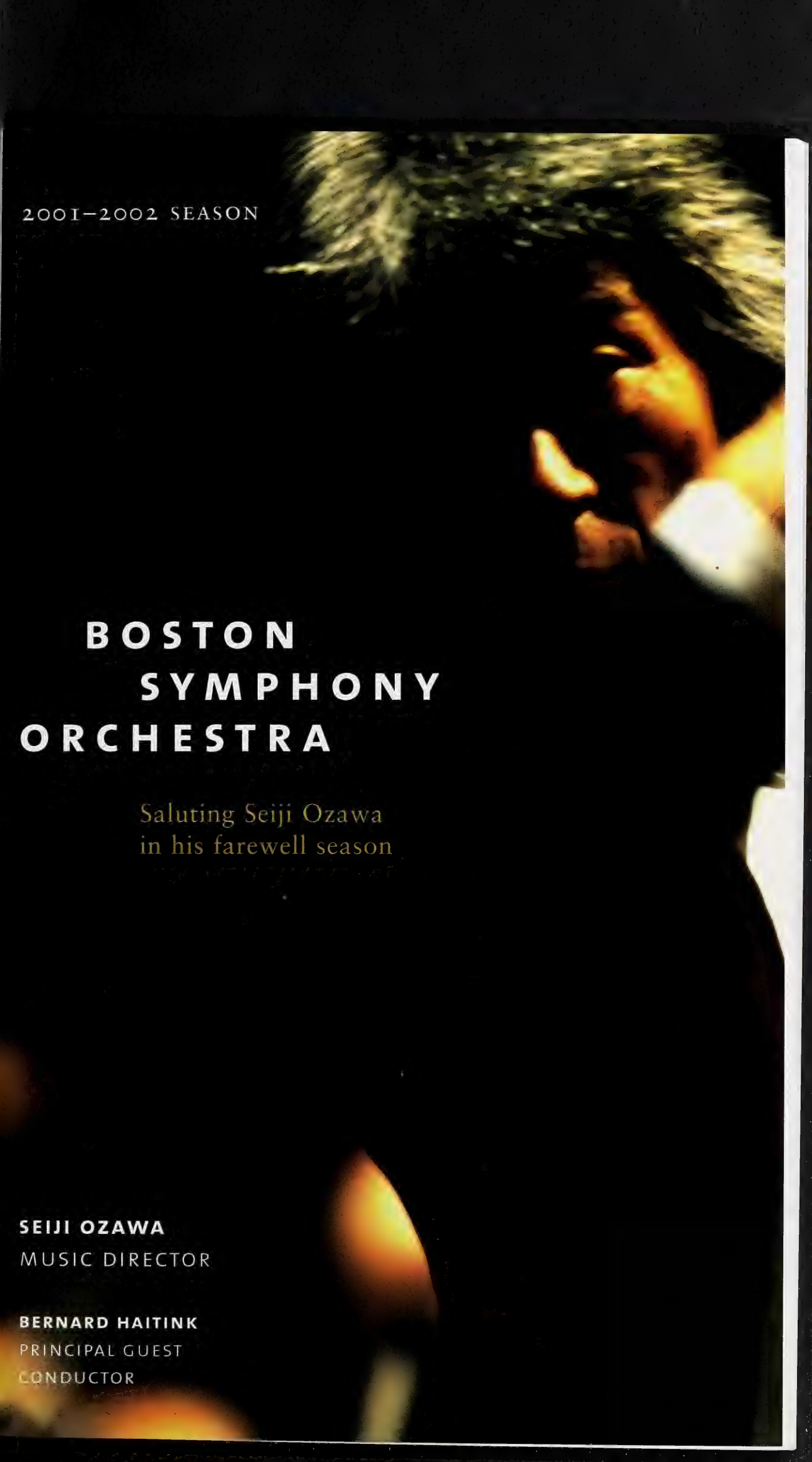
Born in Korea, violinist **Bo Youp Hwang** occupies the John and Dorothy Wilson Chair in the Boston Symphony Orchestra's first violin section. Mr. Hwang gave his first solo

performance with orchestra at thirteen. He entered the University of Seoul after receiving a performance degree from the Seoul School of Music; by the time he was seventeen he had won two prestigious prizes. This led to study with the Fine Arts String Quartet at the University of Wisconsin, where he won the Young Artists Competition. He was later appointed assistant concertmaster of the Milwaukee Symphony Orchestra. Mr. Hwang joined the Boston Symphony Orchestra in 1973. He has performed as soloist with the Boston Pops Orchestra, he was first violinist of the Francesco String Quartet, and he has been heard on radio. Mr. Hwang has taught at the Boston University Tanglewood Institute and continues to perform with orchestras in Korea every few years.

A former faculty member at the Central Conservatory of Music in Beijing, violinist **Xin Ding** joined the Boston Symphony Orchestra in January 1999. In China she was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize in China's National String Quartet Competition. Xin Ding has appeared as soloist and in chamber music throughout China, England, France, and Japan. From 1997 until joining the BSO she performed with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall and has appeared frequently as soloist on viola and viola d'amore with the BSO, the Boston Pops, and other musical organizations. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine is the solo violist on Seiji Ozawa's BSO recording of Strauss's *Don Quixote* with Yo-Yo Ma and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he appeared widely as recitalist, in chamber music, and as soloist with orchestra. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is music director of the Boston Artists Ensemble, which he founded in 1980 and which has received grants from the National Endowment for the Arts and the Massachusetts Council for the Arts. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress. At the 1996 Cello Congress he performed music of Bach and Janáček. Mr. Miller is cellist of the Gramercy Trio, which made its New York debut in April 2000. His compact disc, "Beethoven Sonatas for Cello and Piano, volume 1," including Beethoven's cello sonatas No. 2 in G minor, No. 3 in A, and No. 4 in C with pianist Randall Hodgkinson, was recently released on Centaur.



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BSO

TANGLEWOOD 2002
Rafael Frühbeck de Burgos
To Open BSO Summer Season
With Mahler's *Resurrection* Symphony

This week's guest conductor, Rafael Frühbeck de Burgos, will open the BSO's 2002 Tanglewood season with Mahler's Symphony No. 2, *Resurrection*, on Friday, July 5. Other highlights of the 2002 Tanglewood season are a weekend of concerts "Celebrating Seiji!" as he concludes his tenure as the BSO's music director; a John Williams 70th Birthday Celebration, and a special guest appearance by the New York Philharmonic with Kurt Masur leading his final concerts as that ensemble's music director. Guest conductors returning to lead the BSO include, among others, Roberto Abbado, James Conlon, Hans Graf, Emmanuel Krivine, Neville Marriner, Roger Norrington, Jeffrey Tate, and Robert Spano. Among the guest soloists to be featured with the orchestra are Joshua Bell, Pamela Frank, James Galway, Matthias Goerne, Susan Graham, Yo-Yo Ma, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich, Peter Serkin, Gil Shaham, and André Watts. The season also includes a full schedule of weeknight events in Seiji Ozawa Hall; an opening weekend of chamber music featuring the Juilliard Quartet; Boston Pops concerts featuring a Richard Rodgers Centennial Celebration led by Keith Lockhart and a special appearance by James Taylor with John Williams; Jazz at Tanglewood throughout Labor Day weekend; Saturday-morning Open Rehearsals; Friday-evening Prelude Concerts, and a full schedule of concerts by the gifted young musicians of the Tanglewood Music Center.

Tickets are on sale now through SymphonyCharge at (617) 266-1200 or online at www.bso.org. For a Tanglewood brochure with complete program and ticket information, write to Tanglewood Brochure, Symphony Hall, Boston, MA 02115 or visit the BSO's website at www.bso.org. Tickets will be available at the Tanglewood Box Office in Lenox, MA, beginning June 7. For further information, please call the Boston Symphony Orchestra at (617) 266-1492.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Haydn's *Military* Symphony and Falla's *La vida breve* (March 28-April 2). Next week, BSO Director of Program Publications Marc Mandel discusses music of John Williams, Eric Tanguy, and Dvořák (April 4-6).

NPR to Broadcast
BSO Concert Led by
James Levine

James Levine's February concert with the Boston Symphony Orchestra, including music of Dvořák, Wuorinen, Mozart, Ligeti, and Schumann, was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. WGBH FM 89.7 will broadcast the concert locally on Sunday, April 14, at 2 p.m.

Boston Symphony Youth Concerts
April 24-27 to Feature "Spring Mix"
Led by Christopher Wilkins

Guest conductor Christopher Wilkins leads the BSO in the final Youth Concerts of the 2001-02 season, Wednesday, April 24, through Saturday, April 27. Entitled "Spring Mix (with fresh greens)," the program features music by Stravinsky (from *The Firebird*), Grieg (from *Peer Gynt*), Beethoven (from the *Pastoral* Symphony), Respighi, Copland (from *Appalachian Spring*), and Dutilleux. Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins now serves as that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted

his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $8 each for weekday concerts and $9.50 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, online at www.bso.org, or at the Symphony Hall Box Office. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

BSO Members in Concert

BSO Assistant Orchestra Personnel Manager Bruce Creditor performs as clarinetist with BSO violist Rebecca Gitter in "Sounds of Jewish Argentina," a benefit concert for the Jewish Community of Argentina featuring music of composer Osvaldo Golijov on Sunday, March 31, at 3 p.m. at Congregation Mishkan Tefilah, 300 Hammond Pond Parkway in Chestnut Hill. Other performers include former BSO cellist Ronald Feldman, violinists Nicholas Kitchen and Jennifer Elowitch, flutist Julia Scolnik, and three Argentinian cantors. For ticket information and reservations call (617) 457-8788.

The Walden Chamber Players—including BSO violinist Tatiana Dimitriades, along with violist Christof Huebner, cellist Susannah Chapman, flutist Marianne Gedigian, and pianist Jonathan Bass—continue their 2001-02 season with music of Haydn, Harbison, Paulus, and Brahms on Sunday, April 7, at 3 p.m. at the Clark Art Institute in Williamstown, MA. For more information visit www.waldenchamberplayers.org or call 1-800-586-8438.

Public Support for the Boston Symphony Orchestra

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO also has been the beneficiary of

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the U.S. Department of the Interior's "Save America's Treasures" fund and the federal highway department.

The Boston Symphony Orchestra extends its sincere thanks to legislators in Washington, on Beacon Hill, and in City Hall for their recognition of the important role culture plays in the life of the nation, the Commonwealth, and Boston, and for their efforts to increase the base of government support for the arts in Massachusetts. For more information on public support for the BSO, or on how to thank legislators for their role in making arts funding available, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9392.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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A Longtime Subscriber's Farewell to Seiji

by Gerald M. Katz

Well, the day I have long been dreading is nearly upon us. In a few weeks, our longtime conductor, Seiji Ozawa, will lead his final concerts as Music Director of the Boston Symphony Orchestra. People have long speculated as to whether, when, and how he would leave us. But somehow, I had always pictured him collapsing on the podium in Symphony Hall at the age of 93. I guess I'm happy for him—he has always wanted to do more opera, and now he'll get to do all he wants. And of course, we're all pleased with the selection of James Levine as his successor. We're getting someone who is truly worthy of our great orchestra.

But the truth is that we're really going to miss you here in Boston, Seiji. So I felt compelled to write down my personal thoughts about your years here as our music director.



Walter H. Scott

I came to Boston in 1970 as a graduate student, having grown up in Pittsburgh (where William Steinberg was our conductor for all of my growing-up years). I generally didn't have classes on Friday afternoons, and so when I heard about the availability of "rush seats"—and for a price that a student could afford!—I started to attend a few concerts each year. Then, one summer, I decided to take a ride out to Tanglewood with my then girlfriend, now wife of almost 29 years. While strolling the grounds one afternoon and hearing orchestral music coming from one of the smaller buildings, we walked in to see what was going on.

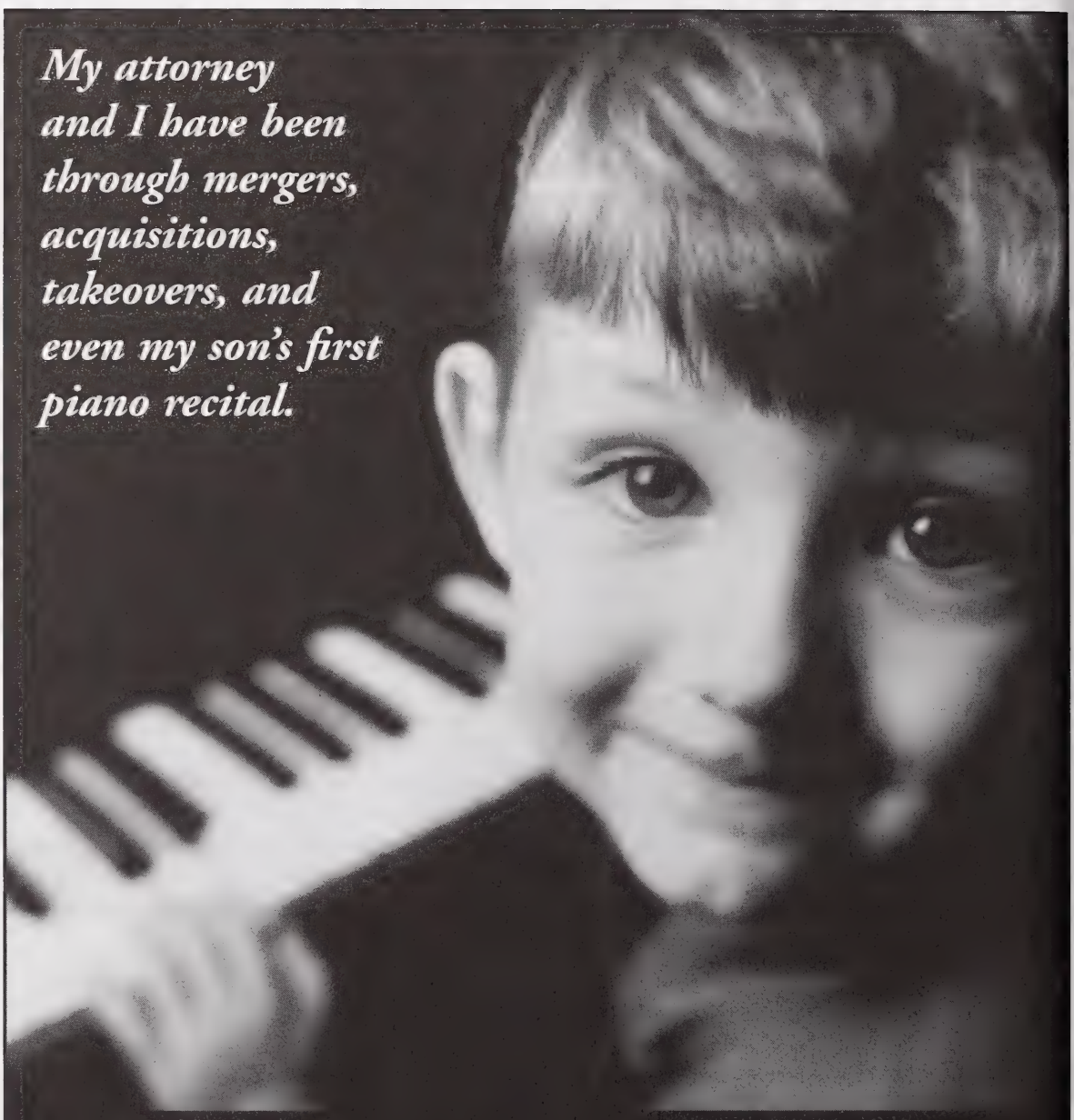
There on the podium stood a young Asian guy rehearsing the Tanglewood student orchestra. I remember quite distinctly that they were playing the third-movement march from the Tchaikovsky Sixth Symphony, and the students were all on the edge of their seats, glued to this electric young man and playing in unbelievably tight unison. I quickly put two and two together, and realized that this was the guy I had read about in the newspaper. This was my first encounter with Seiji, and I remember thinking, WOW, this guy is really exciting! So, when he was appointed music director a few months later, I wasn't all that surprised, except that he was *so* young for such an important position, and it seemed *so* exotic to choose a Japanese person for staid old Boston.

I started to earn a living right around this time, and in 1976 we became Saturday-night subscribers, so I've been watching Seiji for 26 of his 29 years here in Boston. Between Symphony Hall and Tanglewood, I've probably seen him conduct somewhere between 150 and 200 concerts over that period.

I divide Seiji's tenure here into three distinct periods, largely coinciding with the three decades he has been with us. In the early years, he was always the *wunderkind*. This was the hippy-ish Seiji with his turtleneck and love beads and his flying long hair that was so in keeping with the times. For the critics then, he was the boy wonder, always fresh and exciting.

Then came the middle period when the critics (and even some of the orchestra) were all over him. He still got good reviews when conducting new music or any large, obscure choral work. But for anything that might be classified as a "warhorse," he was always attacked and said to be lacking in profundity.

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Finally, by the mid-'90s, right around the time that *Musical America* declared him Musician of the Year, he had finally become an elder statesman. Now the critics here in Boston are almost always kind to him, praising him as a concerto and vocal accompanist, a choral conductor, and even as a conductor of the standard symphonic repertoire of both the classical and romantic eras.

My view, and that of most of the regular concertgoing subscribers I talk with, has been far more consistent. I've always thought Seiji was pretty terrific—always good and often great. And the orchestra itself? To my (reasonably) educated and discerning ear, it is easily as good if not better today than when I started as a subscriber 26 years ago.

For me, what has always made Seiji special is not just the sound he gets from the orchestra. It is also that Seiji is a beautiful conductor to *watch*. He is blessed with that tiny Japanese frame that moves so elegantly and almost seems to dance when he conducts. Our seats are right down front and a little to the left, so we can also see his facial expressions quite clearly, which often beautifully reflect what is happening in the music. Many people probably don't know this, but Seiji is a fairly "noisy" conductor, often grunting, breathing loudly, or even singing along with the music. We even see perspiration flying from his hair and forehead at times! This is what makes live concerts come

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I have so many Seiji memories, I hardly know where to begin. My facts may be a little fuzzy after all these years, but so much of it is still crystal-clear in my mind. Our first concert as subscribers was an all-Beethoven program. A recent young competition winner, André-Michel Schub, played the *Emperor* Concerto. After intermission, Seiji conducted the Seventh Symphony. I remember his (then) black hair flying all over the place as he danced his way through the final movement, and thinking how great it was to finally be able to afford to sit so close to this world-class orchestra, something I had never experienced before. Pittsburgh was good, but this was the big leagues.

In 1980, Seiji did Mendelssohn's *Elijah* with Sherrill Milnes, then in his prime, in the title role. Milnes and the other soloists were placed back with the chorus rather than out front next to the conductor, but his voice soared above everyone else's and it was glorious. This was the first time I became aware that, except for a few highly complex contemporary pieces, Seiji conducts everything from memory, usually with a closed score on the podium, as if to aid his photographic memory (or does he have x-ray vision?!).



Akira Kinoshita

Back in the '70s the final concert of the year always used to be an "event." One year it was the Mahler Third, and one year it was Act I of Wagner's *Die Walküre* with a completely forgettable tenor, but with a terrific young soprano who was just beginning to make a name for herself—Jessye Norman. You could see Seiji's delight at what he had brought us, and has continued to bring us so many times over the years. Together, they always delivered the goods. I saw them do Berlioz's *La Mort de Cléopâtre* twice, and each time, in the closing bars, with their fading, dying heartbeats, I found myself holding my breath, acutely aware of my own heartbeat.

From February 1978 I remember what remains the single most exciting concert of my entire life. The orchestra was about to leave on a major tour of Japan and was understandably high as a kite. The first half was Alexis Weissenberg in a stunning performance of the Rachmaninoff Third Piano Concerto, one of his specialties, long before the movie *Shine* made the piece an audience favorite. After intermission came two of Seiji's specialties—Ravel's *Valses nobles et sentimentales* and *La Valse*. I've seen Seiji conduct the latter piece at least three or four times over the years, and he always gets the fury and sarcasm of the final bars just right, better than anyone else. Then, in one of the rarest such events we've ever seen, Seiji turned to the audience. After uttering "Japan tour special encore," he began a *perpetuum mobile* of incredible virtuosity, and then, midway through the piece, simply stopped conducting, walked off the stage, and let the orchestra strut its stuff to the finish and take all the glory. A truly memorable concert!

Some years later, Seiji invited Hildegard Behrens for staged performances of the Strauss operas *Salome* and *Elektra*. But for me, one of their best concerts was a far simpler affair. It included a couple of Mozart arias before intermission and just the final scene from *Salome* afterward. I usually don't pay much attention to what singers wear, but this night was different. In the first half Behrens wore a pure white gown, as befits a Mozart ingenue. But then, after intermission, she returned wearing a similar white gown, but this time with big red blotches all over it. The audience literally gasped at her entrance—at least those of us who knew that the final scene of *Salome* is where the now-crazed princess kisses the severed head of John the Baptist! Behrens is a great actress

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as well as a great singer, and portrayed Salome's madness perfectly. You could see how much Seiji loved working with her.

Seiji has always taken his commissioned pieces and any contemporary music quite seriously. But you have to admit that some of the stuff being written back in the 1970s was pretty weird. The audience in Boston is usually at least "polite" in its reception of new music, and sometimes even enthusiastic. But I recall one piece (which shall remain unnamed) that seemed all over the place; it included gunshots and all kinds of nonsense! When it was over, Seiji welcomed the composer out onto the stage, and someone in the balcony began to boo. And we're not talking a little boo here—this was Fenway, the Garden, and La Scala all rolled into one! You could feel his embarrassment as Seiji nervously smiled his way through the moment. I've sometimes wondered if he might not have agreed with the audience on that one.



Lincoln Russell

Another great memory involves the same piece with which Seiji will close his final season as music director, the Mahler Ninth Symphony. I recall reading in the newspaper that just after the Friday-afternoon concert, he received word of his brother's death in Japan. But he decided to stay in Boston an extra day to conduct the Saturday-night performance, and then fly out on Sunday morning. The Mahler Ninth is all about death and departure, but it is the most serene death imaginable, ending quietly and in a major key—exactly the way all of us would like to imagine leaving this earth. You could see the tension and emotion on Seiji's face that evening, and it was a beautiful, inspiring performance. I suspect that this year the audience will be feeling equally emotional about Seiji's farewell concert.

There are so many others. I have always loved Seiji's performances of the Tchaikovsky, Brahms, and Beethoven symphonies. I recall a white-hot Tchaikovsky Second (the *Little Russian*), elegant Brahms First and Fourth symphonies (my wife's favorites), and beautifully shaped Beethoven Fifth, Sixth, and Seventh symphonies. I don't know why, but a few other things stick in my mind too—a lovely reading of the Mendelssohn *Scottish* Symphony in the early '80s, with Seiji molding those sonorous horn parts in the closing bars; the overture to Verdi's *La forza del destino*—I just liked the way he used his baton (back when he still used one), and the way he leaned toward the trumpets to get a little more stinging accent out of them. Most classical freaks probably don't like to admit it, but we secretly shadow-conduct in our heads. In my imagination, my gestures always look like Seiji's!

There were those wonderful collaborations with baritone Thomas Quasthoff in the Britten *War Requiem* and Mahler's *Das Lied von der Erde*. Almost anything by Bartók came off great: *Bluebeard's Castle*, and terrific readings of the Concerto for Orchestra, truly worthy of the piece's heritage as a Koussevitzky commission. And the superb student opera productions he's conducted at Tanglewood—the 50th-annniversary performances of *Peter Grimes*, *Les Mamelles de Tirésias*, *Falstaff*, and *L'Heure espagnole*.

A particularly poignant moment for me was when I took my autistic daughter to a Friday concert on a snowy December afternoon in the mid-1990s when the BSO was performing Act II of *The Nutcracker*, music that she knew and loved like the back of



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her hand. Our daughter used to attend a famous Japanese-run special needs school, and had actually learned a few words of Japanese from the teachers and staff. When she asked to meet Seiji after the concert, I took her backstage and waited a few minutes to get into the green room. Seiji was clearly exhausted, but his patience and kindness in exchanging a few words of Japanese with her is something I will always be grateful for and will never forget.

My final memory is actually fairly recent. Seiji closed out his tenure at Tanglewood last summer with yet another big-time performance of Strauss's *Salome*, this time with an all-star cast led by Deborah Voigt in her first performance in the title role. Voigt is one of those amazing Wagner/Strauss sopranos; you had the impression at the end that she could have easily gone on for another half-hour with no loss of volume or control! And the orchestra's playing was virtual perfection in this most difficult work. When it was over, you could see that Seiji knew they had just "hit it out of the park." As he sat on the podium, letting the soloists take their bows, he was animatedly talking with the front-desk players, and looked totally pumped. They'll be hard-pressed to top that one in Vienna!

So, let me say, as just one of thousands of subscribers: thanks, Seiji, for all of the great music-making over the past 29 years. We wish you all the best in Vienna. And we hope you'll come back and visit us often, both in Symphony Hall and out at Tanglewood. You know you'll always be welcome here!

Gerald Katz has been a Saturday 'B' subscriber and regular Tanglewood attendee since 1976. Gerry lives in Chestnut Hill with his wife and three children. He studied piano and clarinet as a youth, but makes his living today as a management consultant in marketing and new product development. Though he has published a large number of highly regarded business articles in professional journals and trade publications, this is his first article about his real passion—music.



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SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, where he has also played a key role as both teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna State Opera. In the fall of 2002, following next summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. He has received two Emmy awards and holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age, later graduating with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, as a result of which Charles Munch, then the BSO's music director, invited him to attend the Tanglewood Music Center, where in 1960 he won the Koussevitzky Prize for outstanding student conductor. While working with Herbert von Karajan in West Berlin, he came to the attention of Leonard Bernstein, who appointed him an assistant conductor of the New York Philharmonic. Mr. Ozawa made his first professional concert appearance in North America in 1962, with the San Francisco Symphony, of which he was music director from 1970 to 1976; he has also been music director of the Chicago Symphony Orchestra's Ravinia Festival and of the Toronto Symphony Orchestra. Mr. Ozawa led the Boston Symphony for the first time in 1964, at Tanglewood; he made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director at Tanglewood in 1970 and began his tenure as music director in 1973, after a year as the BSO's music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.



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§Substitute player

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HAYDN — Symphony No. 100 in G, *Military*
Adagio – Allegro
Allegretto
Menuet: Moderato
Finale: Presto

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A synopsis of the opera is on page 30.

Please note that text and translation are being
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Joseph Haydn
Symphony No. 100 in G, *Military*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 100, the Military, *is from the last set of symphonies that Haydn wrote for the impresario Salomon in London. He composed the work early in 1794, probably beginning it in Vienna and completing it after his arrival in London, where he conducted the first performance on March 31, 1794, his sixty-second birthday. The first American performance took place in Boston's Boylston Hall on May 1, 1825, at a benefit for Gottlieb Graupner; the next performance of record was not until fifty-two years later, when the orchestra of the Harvard Musical Association played it under Carl Zerrahn's direction at the Boston Music Hall on May 29, 1877. Georg Henschel led the first Boston Symphony performances in November 1883, subsequent ones being given by Wilhelm Gericke, Pierre Monteux, Charles Munch, Leonard Bernstein, Klaus Tennstedt, Seiji Ozawa (including the most recent subscription performances, in November 1986, followed later that season by performances in New Haven, Philadelphia, and Washington, D.C., and then also at Tanglewood), and Trevor Pinnock (the most recent Tanglewood performance, on August 6, 1989). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, triangle, cymbals, bass drum, and strings.*

The *Military* Symphony, No. 100, is one of that group of twelve written for London in the early 1790s on which Haydn's reputation as a symphonist has always rested secure, even when the first eighty or ninety symphonies remained largely unknown. The story is a familiar one. The German violinist and impresario Johann Peter Salomon, who had settled in London ten years earlier, was a great admirer of Haydn's. While traveling on the continent, he heard of the death of Haydn's long-standing patron, Prince Nikolaus Esterházy, and hastened to Vienna to knock on Haydn's door and announce, "I am Salomon and I have come to take you to London!"

The composer was delighted by the financial offer and intrigued at the idea of visiting a city with the most developed concert life in Europe. He parted tearfully from

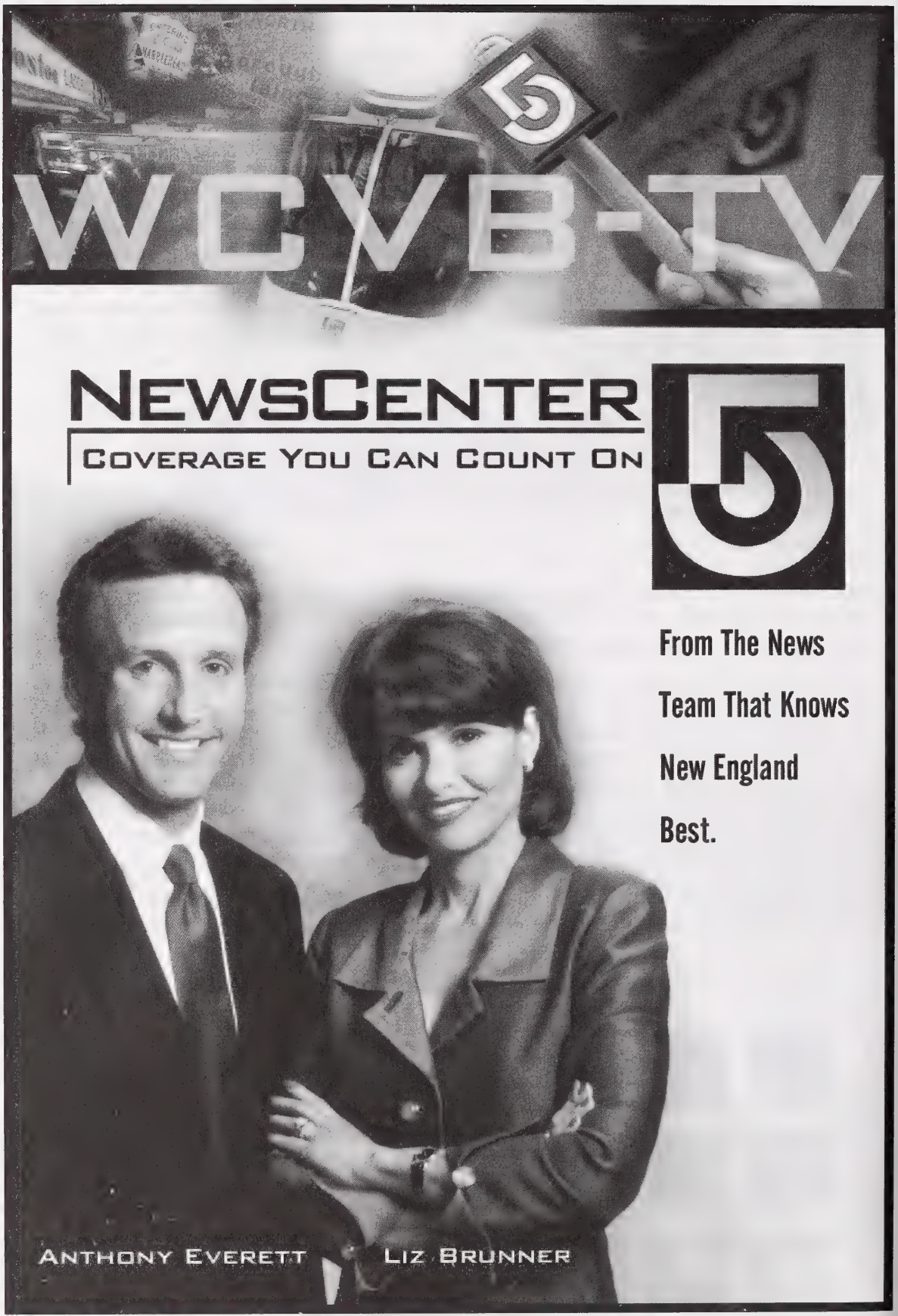
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Mozart (they would never see each other again) and set out to become the toast of London with six new symphonies (now numbered 93-98). After a return to Vienna in July 1792, where he was for a short time the unenthusiastic teacher of a headstrong German musician from Bonn named Beethoven, he set out for London again in January 1794, and stayed there a year and a half.

Knowing that he would need new symphonies to feed the demand in London, Haydn began working in Vienna. The fact that the middle movements of the Symphony No. 100 are written on Italian paper, rather than the British paper used for the first and last movements, suggests that these parts were at least begun before he left for England. The second movement was a new arrangement of a piece called "Romanze" that had served as the slow movement of his third concerto for an odd instrument called the lira organizzata, an elaborated hurdy-gurdy. (The hurdy-gurdy itself was a stringed instrument played by turning a handle, which operated a rosined wheel; the other hand meanwhile pressed on keys that pressed the strings onto the wheel. The elaborate version for which Haydn composed the concerto had pipes and bellows attached as well.) In its revised version for the symphony, it became the single most celebrated work Haydn composed for his London journeys (even better known than that other second movement, in the "symphony with the drum stroke" that we know as the *Surprise*, which is probably more generally familiar today).

The symphony was premiered on March 31, 1794, and was repeated a week later. On April 9 the *Morning Chronicle* reviewed the work's second performance with a description of the work's enthusiastic reception on both occasions:

> Another new Symphony, by Haydn, was performed for the second time; and the middle movement was again received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to the battle; and the march of men, the sounding of the



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> charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, he alone can execute; at least he alone has hitherto effected these wonders.

When Haydn announced a benefit concert for May 2, the Symphony No. 100 was part of the program. Another newspaper review within a year spoke of "the Military Movement, which never fails to astonish and enrapture, and which, as usual, was encored...." For his last benefit concert in England a year later, Haydn was careful to include this symphony, now widely recognized as one of his most popular, on the program. The color and the sheer inventive energy of the work easily justify all the interest.

The opening Adagio has thematic links with the Allegro, but at first we notice only the gradual increase in tension, a sense of foreboding as the introduction comes to rest on the dominant. What follows is utterly unexpected: "toy" music from the flutes and oboes with a shrill tune that is reworked for material throughout the exposition. After modulating to the dominant (and restating the "toy" music) Haydn gives us a completely new theme, a perky violin tune that will turn out to be the main subject matter of the development (since by that time the first theme will have been thoroughly discussed in the exposition). But before we get there we encounter a sudden silence—two full bars of rest—followed by a leap to distant harmonic regions, and the perky tune begins to take on an ominous character. Gradually, though, things lighten and the mood of the opening is restored in time for the recapitulation.

The "military" second movement was a sensation at the first peformance and for years afterwards. It is a rather fast slow movement (balanced later by a rather slow minuet). The serenade begins softly, but on repetition it suddenly becomes fortissimo with the support of the entire battery of percussion and a shift to the minor key. An unaccompanied trumpet call (using a fanfare apparently well known in Haydn's day) explodes into a distant A-flat that relapses to the tonic for a sonorous brass-and-percussion close.

The minuet, as already noted, is on the slow side, so that the two middle movements of the symphony can be grouped together as against the fast first and last movements. The final Presto is wondrously rich and elaborate with far-reaching harmonies, Haydn's best kettledrum joke, and an unexpectedly dark and serious moment of calm preceding the final appearance of the military instruments in full force, a feature that drew some criticism from a London reviewer who felt that they produced "a fine effect" in the second movement, where they might help tell a story, but found them "discordant, grating, and offensive" in the finale. He seems to have been alone in his complaint, however. Haydn no doubt felt the colorful contribution they could make here was entirely fitting to end this extroverted symphony, and since the *Military* Symphony soon became the most famous symphony in the world—at least until Beethoven composed his Fifth—it would seem that most people agreed.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

"LA VIDA BREVE": The Story of the Opera

Act I

Tableau 1: The setting is a gypsy colony, the Albaicín, in the city of Granada in 1900. At one side there is a forge, from which singing is heard from time to time, and at the back a gate leading to the street. The grandmother is feeding her birds.

The smiths and the grandmother are full of foreboding. Street sellers are heard calling their wares. Salud comes in, anxiously awaiting her fiancé, Paco. Her grandmother reassures her that he'll come and goes out to watch for him. Alone, Salud sings a plaintive aria ("Vivan los que rien! Mueran los que lloran!") about the pains of love and the certainty of death: "Life for the poor who suffer is bound to be short."

The grandmother returns to tell her that Paco is coming. He enters, and the lovers sing a duet vowing fidelity to each other. But old Uncle Sarvaor comes in muttering furiously that he is going to kill Paco, because he is to marry a girl of his own standing—rich, too—the very next day. Voices from the forge are full of foreboding.

Tableau 2: The scene opens up with a view of the city of Granada. Night falls. No words are sung, only distant vocal echoes over the evocative strains of the orchestra.

Act II

Tableau 1: At one side of a street is the house of Manuel and his sister Carmela, whose marriage to Paco is being noisily celebrated. A singer strums his guitar and sings an Andalusian song for the guests. A dance follows. Salud approaches and watches the dancing through the window in despair. She is determined to confront Paco and is about to go into the house when her grandmother and Uncle Sarvaor appear. They comfort Salud and pour curses upon Paco. Salud and Sarvaor are determined to go in, but the grandmother hangs back.

Tableau 2: Over melancholy Spanish rhythms the scene changes to the patio of Manuel and Carmela's house, where the guests are still singing and dancing. Paco is disturbed at having heard Salud's voice. Salud and Sarvaor enter, Sarvaor insisting that he is there to sing and dance, while Salud protests that she is not there for that; she has come to tell Paco that he has betrayed her and caused her death. With a few despairing cries she staggers and falls dead, while her grandmother calls to her through the window grill.

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Manuel de Falla
La vida breve, Lyric drama in two acts and four tableaux
to a libretto by Carlos Fernández Shaw



Manuel de Falla was born in Cádiz, Spain, on November 23, 1876, and died in Alta Gracia, Córdoba, Argentina, on November 14, 1946, at the age of sixty-nine. He composed La vida breve *("The Short Life") in Madrid in 1903-04; it was first performed, in French, at the Municipal Casino, Nice, on April 1, 1913. The first Spanish-language performance took place on November 14, 1914, in Madrid. The first American performance was given by the Metropolitan Opera, New York, on March 6, 1926. These are the first performances by the Boston Symphony Orchestra. In addition to vocal soloists and chorus, the opera is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, guitar, and strings.*

Of the group of composers that led the renaissance of Spanish music around 1900, Manuel de Falla was in many ways the most accomplished. Albéniz had an extraordinary career as a virtuoso pianist and composed magnificently for his instrument; Turina's works, though fine, have fallen into sad neglect; Granados, his life tragically cut short by World War I, left too little to be considered alongside the great masters of the time, but nonetheless wrote a handful of precious, enduring pieces. Falla, too, composed relatively little, but he lived to a full age and was highly respected both inside and outside of Spain, particularly in France, which for many years he regarded as his second home.

He was born into a well-to-do family in the port of Cadiz. From about age thirteen he traveled to Madrid to study piano at the Conservatory; the family moved to Madrid in 1896. Falla composed assiduously and in 1902 took his work to Felipe Pedrell, one of the leading musicians in Spain and certainly the foremost teacher; he also taught Albéniz and Granados. Pedrell gave Falla confidence in using Spanish, especially Andalusian, folk idioms in his music, and he also acquired an up-to-date technique based on the latest European models. By 1904, after a series of *zarzuelas** and lighter pieces, most of which were never performed, he was ready to embark on his first opera in response to a competition organized by the Royal Academy of Arts. This was to be *La vida breve*, begun in August 1904 and completed in March 1905. The librettist was Carlos Fernández Shaw, who fashioned a text in two acts from his poem "El Chavalillo," which had caught Falla's attention in the magazine *Blanco y negro* shortly before. In November of the same year the Academy awarded Falla the first prize.

In *La vida breve* Falla contributed to the current fashion for strong realistic drama in the manner of Mascagni and Puccini, but he also had a receptive ear for Wagner and Debussy. It was both a distinctively Spanish opera as well as an up-to-date cosmopolitan one. Unfortunately the prestigious award from the Spanish Royal Academy did not procure a performance, which was one of the disappointments that led to Falla's decision to try his fortune elsewhere. He set out for Paris, encouraged by his friend and compatriot Joaquín Turina, who was already there. The seven years he spent there enor-

**Zarzuela* is a Spanish form of musical theater that employs singing, dancing, and spoken dialogue. It originated in the mid-seventeenth century as a purely Spanish genre but was later influenced by aspects of Italian operatic style and of the French *opéra-comique*.



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mously enriched his musical language, and he became friendly with Debussy, Ravel, and many other French musicians. He was able to refine the scoring of his opera in the light of consultations with Debussy and Dukas, and he also won an opportunity to see it staged. This was in the Municipal Casino in Nice in April 1913, sung in French.



Falla at seven in 1883

Falla spent three months in Nice, full of anxiety about how the opera would actually sound. He had never heard any of his pieces played by an orchestra other than a single *zarzuela* many years before. In fact it went well and was well received. Falla was able to write both to Pedrell and to Fernández Shaw's widow that it was a success. It was staged shortly after at the Opéra-Comique, Paris.

After the staging of *La vida breve*, his most productive period followed. The ballet *El amor brujo* was staged in Madrid in 1915, where Falla had returned in 1914 at the outbreak of war, and his *Nights in the Gardens of Spain* for piano and orchestra was first performed there in 1916. The ballet *El sombrero de tres picos* appeared in London in 1919 with Diaghilev's company, and his puppet opera *El retablo de Maese Pedro* was performed in Paris in 1923. During the Spanish Civil War, which caused him intense suffering, he lived in Granada, a city he had known nothing about when he chose it as the setting of *La vida breve*. Later he moved to Argentina to work for the Institución Cultura Española in Buenos Aires, where he spent the duration of World War II and where he died. He left a great number of works unfinished, including a vast oratorio *Atlántida*, on which he worked intermittently for twenty years.

Falla was a highly fastidious composer who completed relatively few works. He was reticent in character and he kept his thoughts to himself. Stravinsky described Falla's nature as "the most unpityingly religious I have ever known." He was short and slight, with a heavy moustache (in early life), bald head, and bow tie. A friend described him as "a weak figure, with two broken teeth, always wearing a well-worn, but very smart black suit, complimented by a black tie." Falla did not have the look of an extraordinary person. If truth be told, he looked more like a domestic delivery boy or a monastery verger. He spoke little and about things of no interest, smiling once in a while, showing the gaps in his teeth. This man had a hard shell of timidity and coldness, inside which a great soul burned. He was a lonely individual who worked patiently and self-critically, and was not easily distracted by fads and fashions.

It is often remarked that the rhythms and flavor of Spanish music are easy to imitate, which is one reason why they have had such strong appeal for non-Spanish composers from Glinka to Chabrier. But to blend the Spanish idiom with a sophisticated craft of composition takes much more skill, and in this domain Falla was a master. His harmony is far richer than the conventionally strummed chord sequences that lie so well on the guitar, and his orchestration is refined and subtle. Although he was never interested in forging a new language or overturning the traditions of the nineteenth century, rich ninth-chords are reminiscent of Debussy or Puccini, and the detail in his scores repays intense listening and close study, as it might in a work by Ravel or Stravinsky.

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Falla explained that he had four aims in composing *La vida breve*. Firstly, to create a real Spanish opera, for which no tradition existed; second, to compose the music from a series of popular songs and dances; third, to try to evoke feelings of joy, hope, and torment linked to images of places, moments, and landscapes; fourth, to make enough money to live on!



Falla in 1925

The dramatic elements of *La vida breve* are rather unusual. The opera's two acts last about an hour, which does not endear it to opera companies who prefer either full-length works or short pieces that can make up a double bill. Carlos Fernández Shaw, the librettist, had some experience in *zarzuela* but not in more serious drama, and he seems to have been unwilling to explore any characters in depth other than Salud, whose fate is certainly at the center of the drama. The men remain secondary characters, and the libretto leaves a great deal unsaid, whether intentionally or not. It was left to Falla to fill out the action with lengthy orchestral sections, most notably in the entire second tableau of Act I, which simply and poetically portrays nightfall over Granada.

A great deal is sung offstage. From within the forge in Act I we hear the constant refrain "Malhaya el hombre que nace con negro sino. Malhaya quien nace yunque, en vez de nacer martillo!" ("Woe to those born under an evil star, woe to those who are born anvils not hammers!"). In the first scene of Act II, similarly, the wedding guests are heard but not seen. Falla's inexperience in the field of opera is revealed in some slow pacing and in his reliance on unseen sounds. His technique, in short, relies a great deal on the imagination, which makes this a very suitable work for concert performance, where pace and location matter less. Being familiar with Charpentier's evocation of the city of Paris in his *Louise*, first performed in 1902, Falla attempted something similar for the city of Granada in *La vida breve* with the intermittent cries of street singers and a musical representation of the city.

There is an unmistakable nobility of purpose in Falla's setting of this libretto, embodied in his desire to represent an image of Spain brought to life by music. Burnett James has summed this up well in his evaluation of *La vida breve*: "The simplicities of the 'plot' are in the end overridden by the totality of the creative force that went into the whole conception and its execution which, while it was unquestionably immature, was no less unquestionably authentic in feeling and intention."

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.



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The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The *Military* Symphony (No. 100) is discussed in Volume III, "Haydn in England: 1791-1795" (Indiana University Press). The Haydn entry in the recently revised New Grove Dictionary of Music and Musicians (2001) includes a new article by James Webster and a work-list by Georg Feder. The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was conveniently reprinted as *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Noteworthy recordings of the Symphony No. 100 include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips), Eugen Jochum's with the London Philharmonic Orchestra (Deutsche Grammophon, currently unlisted), and Charles Mackerras's with the Orchestra of St. Luke's (Telarc). There are also renditions in the Haydn symphony series recorded by Iván Fischer with the Austro-Hungarian Haydn Orchestra (Nimbus) and Christopher Hogwood with the period-instrument Academy of Ancient Music (L'Oiseau-Lyre).

The easiest place to begin reading about Manuel de Falla is Carol A. Hess's article in The New Grove Dictionary of Music and Musicians (2001). The somewhat shorter entry in the 1980 edition of Grove is by Enrique Franco, author of the 1976 Spanish-language biography *Manuel de Falla y su obra* (Madrid). Hess is also the author of *Manuel de Falla and Modernism in Spain, 1898-1936* (University of Chicago Press). Nancy Lee Harper's *Manuel de Falla* is both a biography and a guide to the literature on the composer (Greenwood reprint). The classic 1965 recording of *La vida breve* features soprano Victoria de los Angeles as Salud, with Rafael Frühbeck de Burgos conducting the Orquesta Nacional de España Sinfónica de la Opera de Barcelona (EMI "Great Recordings of the Century"). De los Angeles was also featured in an older, monaural recording, from 1953, with Ernesto Halffter leading the Orquesta Sinfónica de la Opera de Barcelona (RCA, currently unlisted). A more recent recording has Jesús López-Cobos conducting the Cincinnati Symphony Orchestra (Telarc).

—Marc Mandel

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Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all the major orchestras of the United States and Canada. He is a regular guest conductor of most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and

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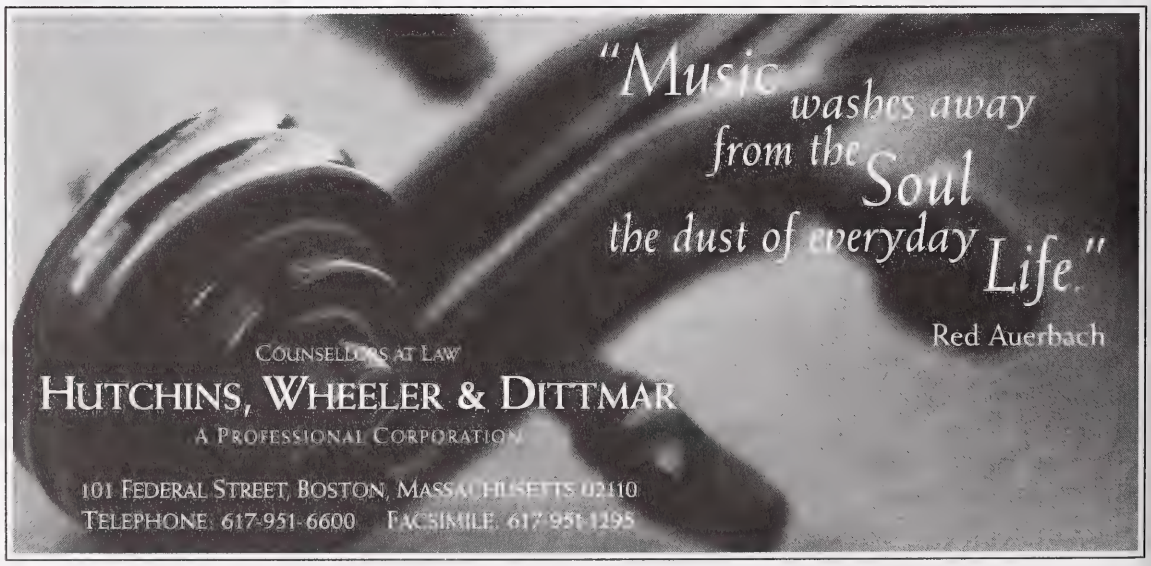
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has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretation of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in January and February 1971. He returned to lead the orchestra at Tanglewood in 2000, appearing there again in 2001. He will open the BSO's 2002 Tanglewood season with Mahler's Symphony No. 2, *Resurrection*, and is scheduled also to return to Symphony Hall in the fall.

Maria Rodriguez



Making her first Boston Symphony appearances at these concerts, soprano Maria Rodriguez was born in Valladolid, Spain, and studied in Madrid, at the Guadalajara Conservatory with soprano Angeles Chamorro, at the Teatro de la Zarzuela in Madrid, and, at the invitation of Alberto Zedda, at the Accademia Rossiniana in Pesaro. A winner of several important competitions, Ms. Rodriguez made her debut at the Seville Universal EXPO in José Tamayo's *Anthology of the Zarzuela* with Plácido Domingo in 1992. She has sung in many zarzuela productions; among her operatic roles are Mimì and Musetta in *La bohème*, Donna Anna in *Don Giovanni*, Giulietta in *Tales of Hoffmann*, Micaela in *Carmen*, Adèle in *Le Comte Ory*, Salud in Falla's *La vida breve*, Aldonza in Cristóbal Halffter's *El Quijote*, and Poca Pena and Tabernera in García Abril's *Divinas Palabras*. She has appeared with such conductors as Frans Brüggen, Marco Armiliato, Antoni Ros-Marbá, and David Jiménez, at venues including the Royal Opera House and the Zarzuela Theatre in Madrid, the Liceo and Winthertur in Barcelona, the Arriaga Theatre in Bilbao, the Teatro Lirico in Cagliari (Italy), the Calderon Theatre in Valladolid, Mexico's Bellas Artes Theatre, Seville's Maestranza Theatre, La Coruña Auditorium, and New York's Carnegie Hall. Her concert repertoire includes Pergolesi's *Stabat Mater*, Rossini's *Stabat Mater*, and music of Mozart, Beethoven, Strauss, and Granados. In 2001 she sang the role of Angela in Joaquín Rodrigo's *El hijo fingido* at Madrid's Zarzuela Theatre to mark the composer's one-hundredth birthday. Ms. Rodriquez's discography includes C. Halffter's *La del alba sería*, *La revoltosa* by Ruperto Chapí with Plácido Domingo, Rodrigo's *El hijo fingido*, and Granados's *Goyescas* and Falla's *La vida breve* with Frühbeck de Burgos and the Orchestra and Choir of the Cagliari Liric Theatre. Future engagements include Mozart's *Così fan tutte* with Jesús López-Cobos, concerts in Valladolid, Pamplona, and Salamanca with the Castilla y Leon Symphony Orchestra and Alejandro Posadas, and *The Magic Flute* at the Liceu Theatre.

Felicity Palmer



Making her Boston Symphony debut this week, English mezzo-soprano Felicity Palmer is equally at home singing music of composers as diverse as Handel, Wagner, and Berio. She regularly performs throughout the world in opera, concert, and recital. Recent successes include Fricka in the *Ring* cycle at the Bavarian State Opera; Klytemnestra in *Elektra* at La Scala, at the Royal Opera House, Covent Garden, in Berlin, Munich, and in concert in Japan and Taiwan; Juno in Handel's *Semele* at Covent Garden; the Widow Begbick in *The Rise and Fall of the City of Mahagonny* with Opéra de Paris-Bastille; Ulrica in *Un ballo in Maschera* at the Teatro Bellini, Catania; Mistress Quickly in *Falstaff* and the Countess in *Pique Dame* for Glyndebourne Festival Opera; the title role in *Orlando* at Aix-en-Provence; Polinesso in *Ariodante* for Welsh National Opera; Kabanicha in *Katya Kabanová* and the Widow Begbick with Lyric Opera of Chicago, and Madame de Croissy in *Dialogues des Carmélites* in Geneva and Japan.

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She has also sung with San Francisco Opera, English National Opera, Opera North, and the Metropolitan Opera, among others, working with such conductors as Riccardo Muti, Daniel Barenboim, Simon Rattle, Nikolaus Harnoncourt, Sir Andrew Davis, and the late Giuseppe Sinopoli. Other roles include Geneviève in *Pelléas et Mélisande*, Andromache in Tippet's *King Priam*, the Mother in *Louise*, Baba the Turk in *The Rake's Progress*, the title role in Roberto Gerhard's *La Duenna*, and the title role in *Orfeo*. Highlights of her concert performances include the European premiere of Tippett's *The Mask of Time*, Elgar's *Dream of Gerontius* in Moscow, and frequent appearances at the BBC Promenade concerts in London. She has given recitals in London and throughout Europe. Among her many recordings are Tippett's *King Priam*, Stravinsky's *Le Rossignol* and Messiaen's *Poèmes pour Mi* with Pierre Boulez, vocal music by Benjamin Britten for the EMI label, and two records of Victorian and Edwardian songs with John Constable. In addition to her concert and operatic work, Felicity Palmer works with young professional singers and at colleges in England and gives master classes in Europe and the United States. She was made a CBE in November 1993.

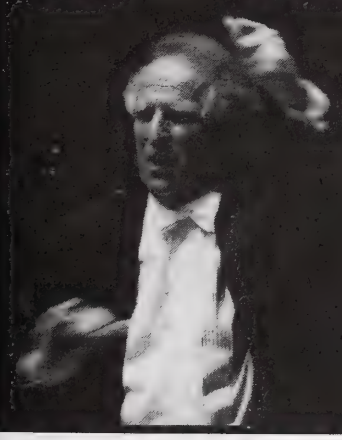
Allyson McHardy



Making her Boston Symphony Orchestra debut at these concerts, mezzo-soprano Allyson McHardy is an alumna of the Merola Program of the San Francisco Opera and of the Tanglewood Music Center, where she sang the role of Concepcion in Ravel's *L'Heure espagnole* conducted by Seiji Ozawa. Other recent engagements include Henze's *Venus und Adonis* for Vara Radio at the Concertgebouw in Amsterdam, Zerlina in *Don Giovanni* for Arizona Opera, and Canadian Opera Company productions of *Boris Godunov* and *Giulio Cesare*. In 2002 she returns to Arizona Opera as Hansel in *Hansel and Gretel*. She will also be heard in Bach's B minor Mass with Robert Cooper's Chorus Niagara, Beethoven's Symphony No. 9 with the Thunder Bay Orchestra, and the

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William Warfield

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Brahms viola songs with Les Amis in Toronto. Last season she toured with Western Opera Theatre as Orlovsky in *Die Fledermaus* and made her debuts with Pacific Opera Victoria as Fenena in Verdi's *Nabucco* and Toronto's Opera in Concert as Polinesso in Handel's *Ariodante*. Ms. McHardy made her debut with the Minnesota Orchestra in Honegger's *Jeanne d'Arc au bûcher* conducted by Helmuth Rilling. She was also featured in "From Rags to Riches: 100 Years of American Song" with pianist Steven Blier in San Francisco's Opera's Schwabacher Debut Recital Series. She has appeared with numerous opera companies and venues, among them Calgary Opera, Opera Ontario, Ottawa's Opera Lyra, the Amherst (MA) Early Opera Institute, the Banff Center, and in her European debut at the Schloß Rheinsberg Festival. In concert, she has been heard with the Hamilton Philharmonic, Victoria Symphony, Toronto Sinfonia, and the Kitchener-Waterloo Symphony. Born in Oshawa, Ontario, she studied voice at Wilfrid Laurier University, earning an honours bachelor of music degree in performance and an opera diploma. Her discography includes Harry Somers's *Serinette* on the Centredisc label.

Vicente Ombuena



A native of Valencia, Spain, Vicente Ombuena was the winner of the Plácido Domingo Prize at the Viñas Competition in Barcelona. Soon after, he made debuts at the Bayerische Staatsoper, Staatsoper Berlin, and Staatsoper Hamburg. He has appeared regularly in those houses in productions of *Don Pasquale*, *Gianni Schicchi*, *Rigoletto*, *La traviata*, *La bohème*, *Falstaff*, *Otello*, and *L'elisir d'amore*. Mr. Ombuena's La Scala debut was as Ernesto in *Don Pasquale* with Riccardo Muti; his Covent Garden debut was as Rodolfo in *La bohème*. Rodolfo was also his debut role in Toronto, Naples, Stockholm, Rome, Dresden, and Copenhagen. An active concert singer, Mr. Ombuena has sung Verdi's *Requiem* in Chicago with Daniel Barenboim and in London with Sir Colin Davis, and Rossini's *Stabat Mater* in Vienna with the late Giuseppe Sinopoli. Other notable engagements have included the Duke in *Rigoletto* in Rome and Tel Aviv, Alfredo in *La traviata* in Stockholm, Paris, Tel Aviv, Hamburg, and at the Concertgebouw, Casio in *Otello* at the Salzburg Festival, Berlin, Amsterdam, and Turin, Rodolfo in *La bohème* at the Teatro Real in Madrid and in Dresden, Nemorino in *L'elisir d'amore* at the Savonlinna Festival and Tel Aviv, *La vida breve* in Seville, Fenton in *Falstaff* in Leipzig, Verdi's *Requiem* in Madrid, *Falstaff* and *Gianni Schicchi* in Hamburg, and Puccini's *Le Villy* in Valencia. In the 2001-02 and 2002-03 seasons Mr. Ombuena sings Rodolfo in *La bohème* and concert performances of *Le Villy* in Barcelona, Alfredo in *La traviata* and Die Fledermaus in Tel Aviv, Gabriele in *Simon Boccanegra* and Verdi's Requiem in Rome, Pong in *Turandot* at the Salzburg Festival, and *La traviata* in Hamburg. This is his Boston Symphony Orchestra debut.

Vinson Cole



American tenor Vinson Cole sings in the world's leading opera houses, including the Metropolitan Opera, Opéra National de Paris, La Scala, the Berlin Staatsoper, Deutsche Oper Berlin, the Bavarian State Opera, San Francisco Opera, Montreal Opera, Lyric Opera of Chicago, Hamburg State Opera, Vienna State Opera, Opera Australia, and Covent Garden. He has been closely associated with the Seattle Opera since his 1988 debut there in *Orphée et Euridice*. Mr. Cole's roles for the 2001-2002 season include Alfredo in *La traviata* at the Metropolitan Opera and, with Opera Australia, Hoffmann in Offenbach's *Les Contes d'Hoffmann* and the title role in Gounod's *Faust*. He also sings *Un ballo in maschera* with Seattle Opera and *La bohème* with San Francisco Opera. With orchestra he performs Berlioz's *Requiem* and *La Mort d'Orphée* and Berlioz's transcription of Schubert's *Erlkönig* with the Orchestre de Paris; Berlioz's *Requiem* with the New York Philharmonic, and Berlioz's *Romeo et Juliette* with the Los Angeles Philharmonic. Mr. Cole's roles also include the title roles of *Don Carlo*, *Faust*, and *Werther*;



WALTER PISTON SOCIETY MEMBER MRS. HARRIETT ECKSTEIN has included the BSO in her will. She has been a supporter of and volunteer for Education and the Arts in Boston and in Florida for many years. Pictured with her is Arlene Elizabeth Sierra, D.M.A., an award-winning composer and fellow at the Tanglewood Music Center.

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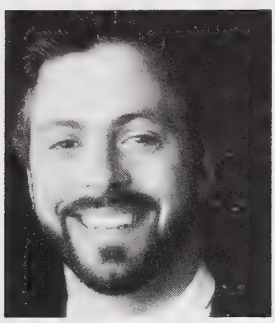
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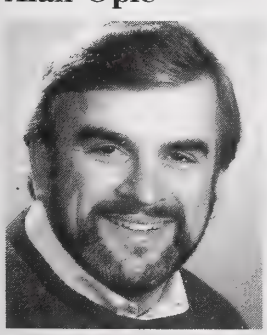
Don José in *Carmen*; Idomeneo; Tito in *La clemenza di Tito*; Nemorino in *L'elisir d'amore*; Faust in *La Damnation de Faust*; Alfred in *Die Fledermaus*; Des Grieux in *Manon*, the Duke in *Rigoletto*, and Cavaradossi in *Tosca*. Vinson Cole has performed regularly with the most prestigious orchestras under such conductors as Eschenbach, Claudio Abbado, Giulini, Levine, Maazel, Masur, Muti, Ozawa, the late Georg Solti, and the late Giuseppe Sinopoli. His close working relationship with the late Herbert von Karajan included Deutsche Grammophon recordings of *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's *Missa Solemnis* and Symphony No. 9. A frequent guest soloist with the Boston Symphony Orchestra, Mr. Cole made his BSO debut at Tanglewood as Jaquino in Beethoven's *Fidelio* under Seiji Ozawa in August 1982. He made his subscription concert debut the following January in Britten's *Les Illuminations*. His most recent appearance, in January 2001, was as soloist in Britten's Serenade for tenor, horn, and strings.

Gino Quilico



Esteemed as an interpreter of the French and Italian repertoire, lyric baritone Gino Quilico appears regularly with the world's major opera companies, including the Metropolitan Opera, La Scala, the Royal Opera at Covent Garden, Vienna State Opera, Paris Opera, and Bayerische Staatsoper. He has worked with such distinguished conductors as Riccardo Chailly, Charles Dutoit, John Eliot Gardiner, James Levine, Lorin Maazel, Zubin Mehta, Seiji Ozawa, Michel Plasson, and Georges Prêtre. He has appeared at the Salzburg, Edinburgh, Aix-en-Provence, Hong Kong, and Orange festivals, and has appeared on the concert stage with the Toronto Symphony Orchestra and the Montreal Symphony. Mr. Quilico's wide-ranging repertoire extends from the major works of the Baroque to contemporary opera. His roles include Figaro in *The Barber of Seville*, Don Giovanni, Marcello in *La bohème*, Escamillo in *Carmen*, and, recently, Iago in *Otello*, which he has sung in Cologne, Montreal, and Portland. Mr. Quilico has appeared in feature films of *La bohème* and *Orfeo* as well as in numerous opera videos. He has recorded more than twenty operas for the Deutsche Grammophon, EMI/Angel, Philips, Erato, Sony Classical, and London/Decca labels. Recent projects include operetta duets with Barbara Hendricks for EMI, a Grammy-winning recording of *Les Troyens* with Charles Dutoit, and recordings of *La bohème* and *La Cenerentola* for Teldec. His solo disc of French art song entitled "Le Secret" is on the Koch label. Gino Quilico was appointed an Officer of the Order of Canada in January 1993. Highlights of his 2000-2001 season included *Lady in the Dark* in Palermo, a new production of *Les Troyens* at the Bayerische Staatsoper, Munich, and the title role in *Don Giovanni* at the Savonlinna Festival. His engagements this season include performances at the Metropolitan Opera and Bayerische Staatsoper, a return to the Montreal Symphony Orchestra, and a tour of Japan. He makes his Boston Symphony debut with these performances of *La vida breve*.

Alan Opie



Making his Boston Symphony debut this week, baritone Alan Opie was born in Cornwall and studied at Cambridge, the Guildhall School of Music, and the London Opera Centre. While still a student he was appointed principal baritone at Sadler's Wells (now English National Opera), where he has since appeared as Falstaff, Figaro in *The Barber of Seville*, Busoni's Doktor Faust, Germont in *La traviata*, Valentin in *Faust*, Eisenstein and Falke in *Die Fledermaus*, Sharpless in *Madama Butterfly*, Papageno in *The Magic Flute*, and Melitone in *La forza del destino*, among other roles. He has sung at Covent Garden, the Metropolitan Opera, Bayerisches Staatsoper, Opera North, La Scala, and the Châtelet, in such roles as Paolo Albiani in *Simon Boccanegra*, Faninal in *Der Rosenkavalier*, Balstrode in *Peter Grimes*, Beckmesser in *Die Meistersinger*, Miller in *Luisa Miller*, and the title role in Luciano Berio's *Outis*. Other venues at which he has appeared include the opera houses of Chicago, Santa Fe, Paris, Amsterdam, Vienna, Brussels, and Berlin. His concert appearances have included *Die Meistersinger* with the Chicago Symphony Orches-

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tra and the late Sir Georg Solti (recorded for Decca), Handel's *Ezio* with the King's Consort, *Peter Grimes* with Richard Hickox and the City of London Sinfonia (recorded for Chandos and nominated for a Grammy); Mahler's *Das klagende Lied*, Fauré's *Requiem*, and Stravinsky's *Pulcinella* at the BBC Proms; the role of Aristaeus I in Birtwistle's *The Mask of Orpheus* with the Royal Liverpool Philharmonic; Elgar's *The Dream of Gerontius* in Cologne, and Faraone in Rossini's *Mosè in Egitto* with the Israel Philharmonic. Performances this season and beyond include *The Bartered Bride* at Covent Garden; *Madama Butterfly* at English National Opera and at the Bayerische Staatsoper; *Die Meistersinger* with RAI Torino; the Forester in *The Cunning Little Vixen* at San Francisco Opera, and *Peter Grimes* with Seiji Ozawa at the Teatro Comunale in Florence, and at the Saito Kinen Festival. Alan Opie has recorded for CBS, EMI, Hyperion, Chandos, and Decca. His releases include Gerard Victory's *Ultima Rerum*, Britten's *Gloriana* and *Rape of Lucretia*, Vaughan Williams's *Hugh the Drover*, the title role in Dallapiccola's *Ulisse*, Tonio in *I pagliacci*, Smirnov in Walton's *The Bear*, Zarathustra in Boughton's *Bethlehem*, Verdi's *Otello*, and the title role in *The Barber of Seville*.

Pedro Sanz



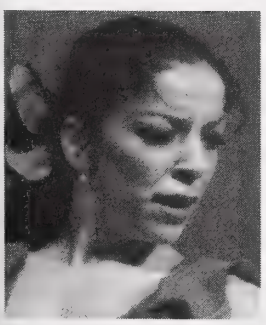
Vocalist Pedro Sanz's self-guided entry into the Flamenco tradition began through exposure to recordings and observation of the performances of his great predecessors in the genre. Through collaboration with dancers he developed his impressive grasp of the varied Flamenco *cantes* of *buierias*, *ciegrias*, and *miragras*—an accomplishment he committed to disc in his acclaimed recording "Flamencos del Foro." The recording also explores *cantes* that have almost disappeared from the tradition, including the *mariana*, the *garrotin*, and the *farruca*. Pedro Sanz's increasing profile on the Flamenco scene has led him to perform in many of Spain's major venues and throughout Europe, including performances of Falla's *La vida breve* with Rafael Frühbeck de Burgos and the National Orchestra of Spain in Madrid and Barcelona. This is his Boston Symphony Orchestra debut.

Antonio Reyes



Guitarist Antonio Reyes was born in Barcelona and began playing guitar at age six. He studied with Andrés Batista, Ignacio Flores, Jose Martínez Espejo, and Ramon Algeciras. Mr. Reyes has collaborated in recital and on recordings with such artists as Rafael Riqueni, Enrique de Melchor, Lolita, Paco Ortega and Isabel Montero, Steve Norman, Jose Menese, Jose Mercé, Rocio Juardo, and in dance performances with Carmen Cortés, Alfonso Losa, and Rafael Cordova's dance company Hondo. The award-winning guitarist has also performed on film soundtracks, working with such producers as Fernando Sancho and Jesus Yanes. As Flamenco accompanist he currently works with Pedro Sanz, El Moñi, and El Loreño, among others. This is his Boston Symphony Orchestra debut.

Nuria Pomares Rojas



Born in Madrid, Flamenco dancer Nuria Pomares Rojas began her dance studies at the age of four and attended Madrid's Real Escuela Superior de Arte Dramático y Danza, where she studied Spanish and classical dance. She has also studied dance with Marienmma, José Granero, Pedro Azorín, Raquel Lucas, La Tati, Paco Romero, and many others, as well as undertaking further study in New York City. She made her professional debut in 1991 at New York's Lincoln Center and performed in the opera *La dueña* at Madrid's Zarzuela Theatre and the Gran Teatro del Liceo in Barcelona under Goya Montero. In the 1990s she participated as soloist in UNESCO's International "La Danza y lo Sagrado," with the company José Antonio y los Ballets Espan-

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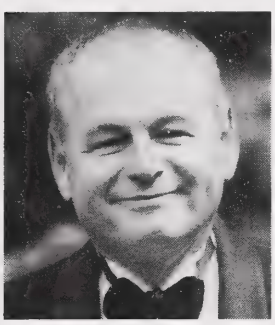
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oles; and in Carlos Rodríguez and Miguel Ángel Rojas's *Dos Orillas* and *Musa*, Joaquin Cortes's *Pasión Gitana*, the Gala of the Clausura del Festival de Otoño de la Comunidad de Madrid, and *Flamenco Directo* with Nuevo Ballet Español. Also an experienced teacher and choreographer, she is artistic director of the Nuria Pomares School of Dance. In February 2001 her company gave its premiere performance at the Las Rozas Theatre in Madrid. Also last year she performed in the operas *Goyescas* and *La vida breve* at the Teatro Lirico Theatre in Cagliari, Italy. This is her Boston Symphony Orchestra debut.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Last summer, in addition to their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. This summer, twelve members of the chorus will participate in a Saito Kinen production led by Seiji Ozawa of Benjamin Britten's *Peter Grimes* in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan. Earlier this season he conducted the Carnegie Hall Choral Workshop in preparation for Mr. Previn's January 2002 Carnegie Hall performance of Brahms's *Ein*

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deutsches Requiem. This summer he will conduct the Dvořák *Requiem* with the Berkshire Choral Festival in Santa Fe, New Mexico.

Tanglewood Festival Chorus
John Oliver, Conductor

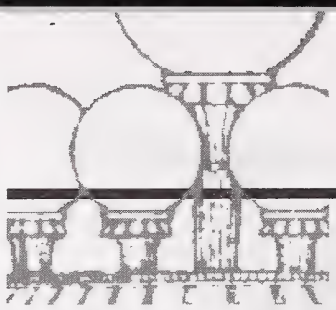
Sopranos
Carol Amaya
Christina J. Bonati
Jenifer Lynn Cameron
Catherine C. Cave
Danielle Champoux
Jane R. Circle
Patricia Cox
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Kathy Ho
Donna Kim
Nancy Kurtz
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman
Gillian Swan
Angela M. Vieira
Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Janet L. Buecker
Diane Droste
Paula Folkman
Dorrie Freedman
Irene Gilbride
Alida Griffith
Evelyn Eshleman Kern
Amanda J. Mason
Kristen McEntee
Louise-Marie Mennier
Petra Pacaric
Mimi Rohlfing
Stephanie Rosch
Kathleen Schardin
Suzanne Schwing
Rachel Shetler
Ada Park Snider
Julie Steinhilber
Ingrid Ulbrich
Cindy Vredeveld
Marguerite Weidknecht

Tenors
Brad W. Amidon
John C. Barr
Stephen Chrzan
Rick Costantino
Andrew Crain
Jose Delgado
Tom Dinger
David Fontes
Len Giambrone
Gregory A. Gonser
Stanley Hudson
James R. Kauffman
David Lin
Henry Lussier
David Raish
Brian R. Robinson
Peter L. Smith
Don P. Sturdy
Kurt Walker

Basses
Daniel E. Brooks
Clinton D. Campbell
Paulo C. Carminati
Kirk Chao
Joel Evans
Matt Giamporcaro
Mark Gianino
Alexander R. Goldberg
Jay Gregory
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
Ishan Arvell Johnson
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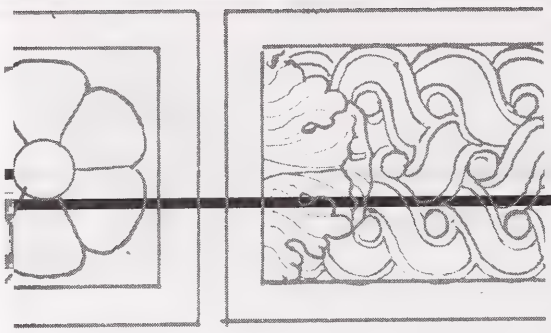
Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help fund special projects, concert programs, new music for the Boston Pops, the BSO archives, and help bridge the gap between ticket revenue and the cost of presenting a full BSO season. Endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $1,000 or more to the BSO between September 1, 2000, and August 31, 2001.

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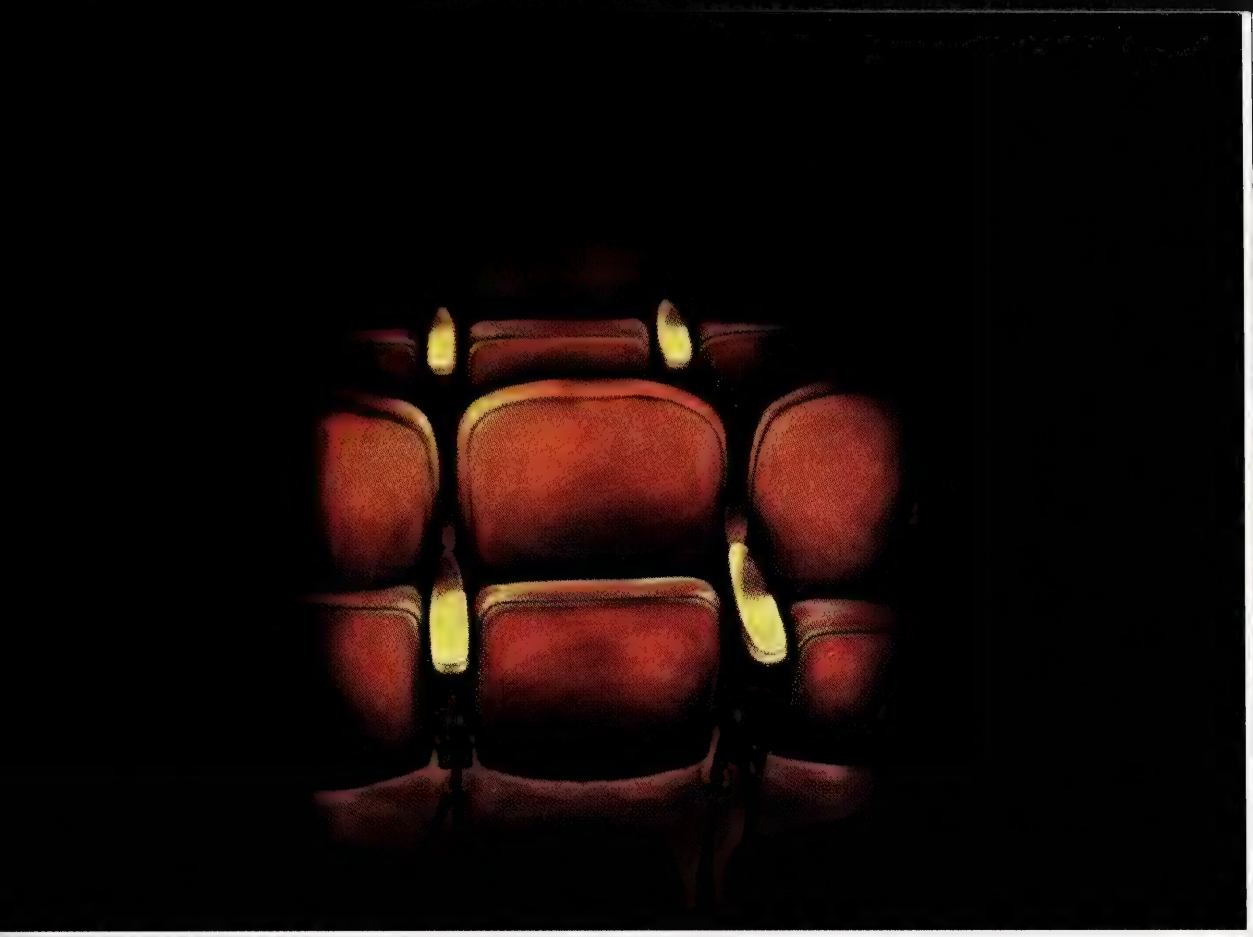
The Boston Symphony Orchestra has developed a broad spectrum of highly regarded youth education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's Youth Education programs include:

- 17 Youth Concerts by the full BSO conducted by Keith Lockhart and other eminent conductors. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer performance camp at Tanglewood, the BSO's summer home. DARTS gives 5th through 7th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems begin to rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Lawrence, Lynn, Peabody, Roxbury, and Worcester, as well as several Berkshire County communitites, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education. The BSO's commitment to education reform has been underscored by significant support from the U.S. Department of Education for expansion of professional development programs for teachers.

The BSO gratefully acknowledges the following donors for their gifts of $2,500 or more to BSO Youth Education and Outreach programs made between September 1, 2000, and August 31, 2001.

For more information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.



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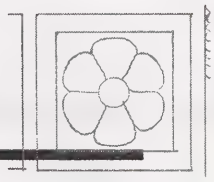
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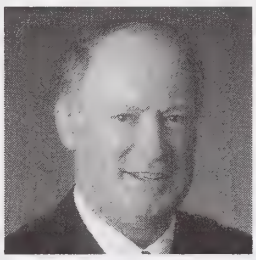
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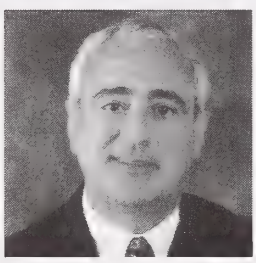
For more information, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279.



Michael C. Ruettgers
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EMC² where information lives

The Boston Symphony Orchestra is a true New England treasure, and the talent of its musicians should be experienced by everyone. EMC Corporation is pleased to have a part in bringing the magic of the BSO to young people and their families in Boston and throughout the state. We hope these events will instill in us an interest and a love of music and remind us all of the rich artistic and cultural diversity that makes Massachusetts a great place to live and do business.



Paul La Camera
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Now in our 26th year of partnership with the Boston Symphony Orchestra, WCVB-TV Channel 5 is pleased to celebrate and support one of the world's most distinguished music organizations and its historic halls. Our collaboration features stirring performances as well as stories about the orchestra's important contributions to the community in televised programs such as "POPS! Goes the Fourth," "Holiday at Pops" and "Salute to Symphony." WCVB proudly shares one of our city's premier treasures with viewers in New England and across the country, and looks forward to the next quarter-century of partnership in great music.



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Genuity is proud to support the Boston Symphony Orchestra, one of the finest orchestras in the world and one of New England's most beloved institutions. The BSO's rich heritage, distinguished musicians and maestros, and unwavering commitment to music education have created a cultural icon in Boston that brings great pride to the region and joy to millions of music lovers everywhere. We are honored to be associated with this remarkable organization that has meant so much to so many people.

Saluting Seiji Ozawa



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Four Seasons Hotel Boston has been very proud to support the Boston Symphony Orchestra for over ten years. The Boston Symphony has established a tradition for presenting world class music while simultaneously bringing the magic of music to our city's children. The Boston Symphony Orchestra truly is the cornerstone of the rich cultural life we enjoy. Four Seasons proudly acknowledges the impact the Boston Symphony Orchestra has had in enhancing the city, and we look forward to continuing our partnership in the years to come.



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The Boston Symphony Orchestra has enriched our local community with the gift of music throughout the past century. As the BSO enters its next 100 years of distinguished performances, ATG is proud to sponsor and work with the BSO to amplify its reach via the World Wide Web at www.bso.org. We hope that through education and access, our global community will benefit from the educational and musical treasures brought to us by the BSO.



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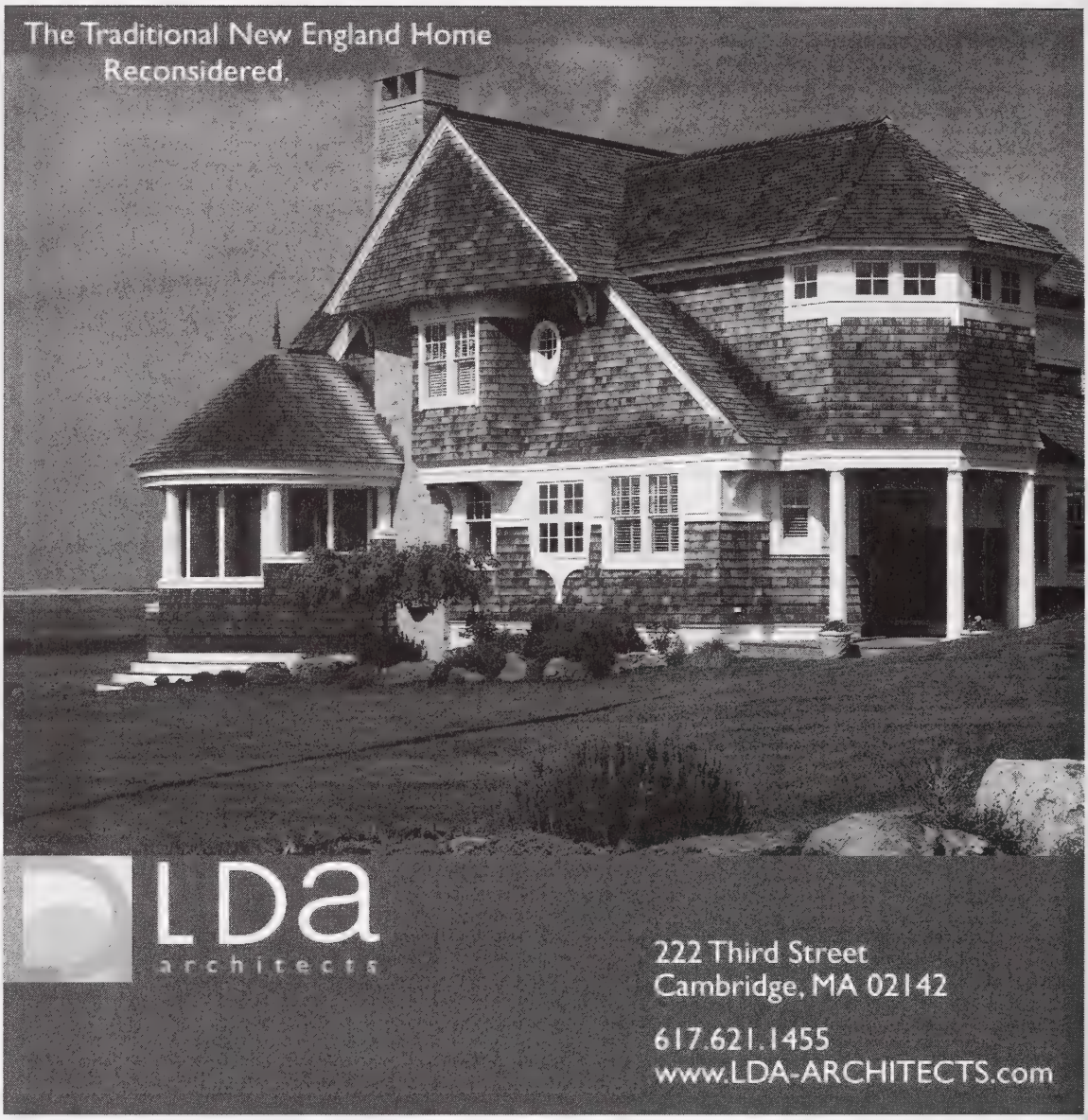
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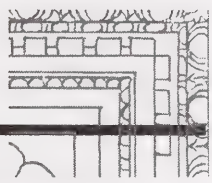
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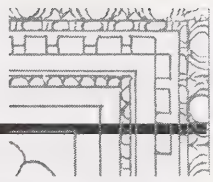
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Finale: Allegro moderato

Mr. ROSTROPOVICH

With next week's program, Seiji Ozawa begins his final series of Symphony Hall concerts as music director of the Boston Symphony Orchestra. The program opens with John Williams's colorfully orchestrated *for Seiji!*, composed by Williams in 1999 as a gift celebrating Ozawa's twenty-fifth anniversary as music director. In addition, Ozawa is joined by his longtime friend and colleague Mstislav Rostropovich for the America premiere of the Cello Concerto No. 2 by the young French composer Eric Tanguy (born 1968), and for one of the most popular cello concertos in the repertoire—a Rostropovich signature piece—the great B minor cello concerto of Czech composer Antonín Dvořák.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

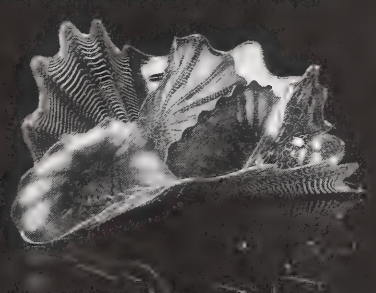
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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PRE-CONCERT TALKS: The BSO offers pre-concert talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, 12:15 p.m. prior to afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—April 4, 8-9:55
Friday Evening—April 5, 8-9:55
Saturday 'B'—April 6, 8-9:55

SEIJI OZAWA conducting
MSTISLAV ROSTROPOVICH, cello

WILLIAMS	*for Seiji!*
TANGUY	Cello Concerto No. 2 (American premiere)
DVOŘÁK	Cello Concerto

Friday Evening—Saturday, April 13, 8-9:50

SEIJI OZAWA conducting
BENJAMIN PASTERNACK and
RANDALL HODGKINSON, pianos

BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra
BERLIOZ	*Symphonie fantastique*

Thursday 'C'—April 18, 8-9:40
Friday 'A'—April 19, 1:30-3:10
Saturday 'A'—April 20, 8-9:40

SEIJI OZAWA conducting

MAHLER	Symphony No. 9

Sunday, April 28, at 3 p.m.
Jordan Hall, New England Conservatory

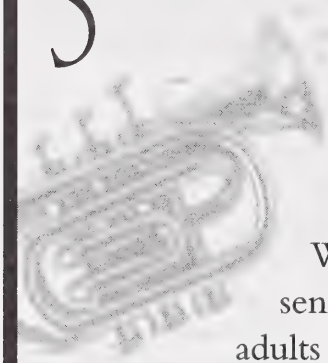
BOSTON SYMPHONY CHAMBER PLAYERS

SCHULHOFF	String Sextet
GOLIJOV	*Rocketekya* (world premiere)
BRAHMS	String Sextet No. 2 in G, Opus 36

Programs and artists subject to change.

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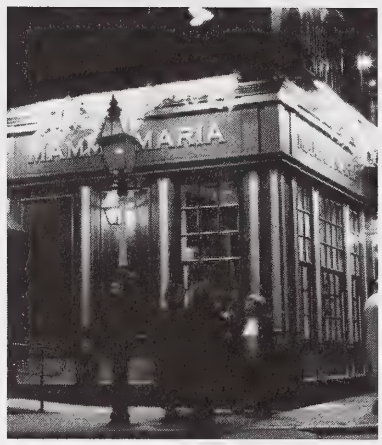


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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

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LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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What is beauty?



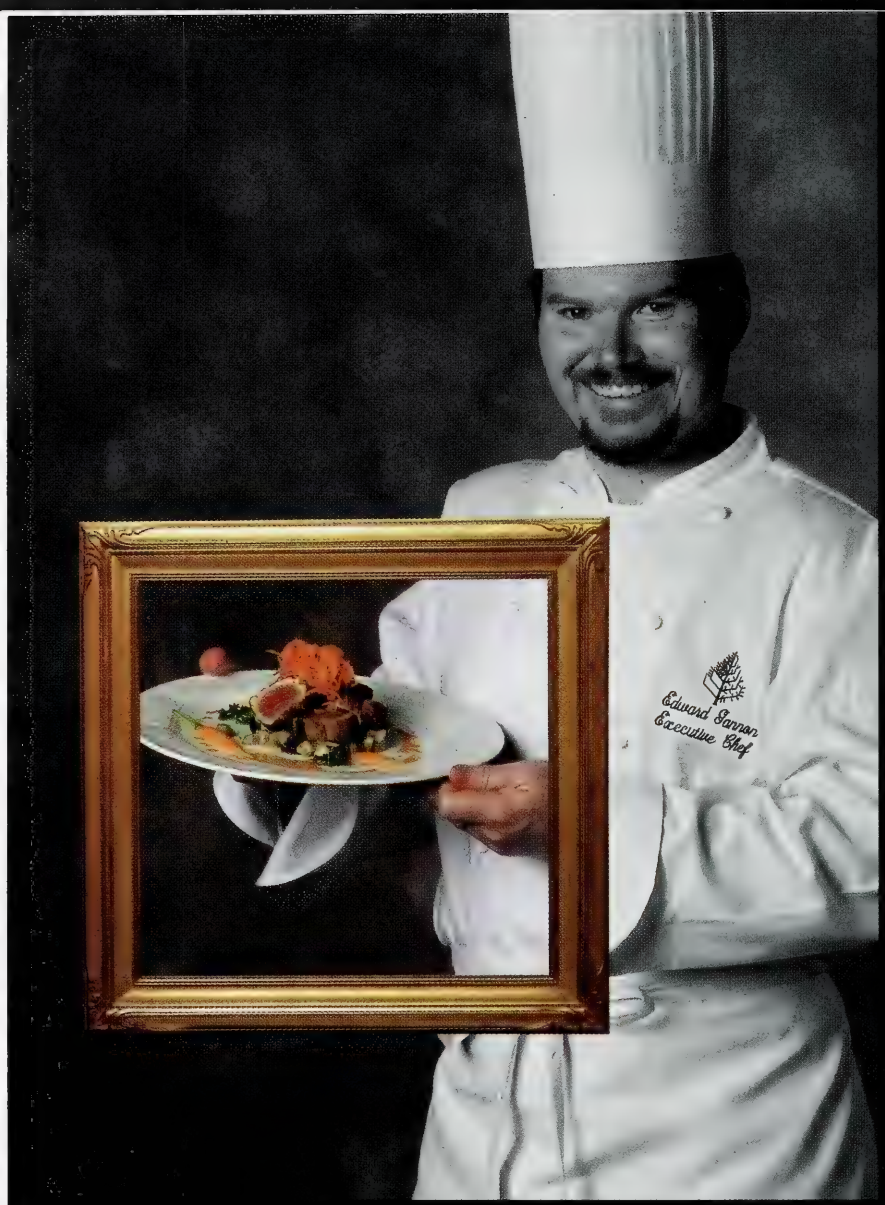
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Rich Warren, *Chicago Tribune*, 6/1/90.



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Manuel de Falla

"LA VIDA BREVE"

Opera in two acts and four tableaux
to a libretto by Carlos Fernández Shaw

ACT ONE

TABLEAU 1

Courtyard of the gypsy tenements in the Albaicín, Granada. At the back a large gateway opens on to a small street, busy and gay. Another on the right leads to the gypsy dwellings. On the left is the open door of a forge, whose black depths are lit by the red blow of the furnace. It is a sunlit afternoon.

Scene 1

(The Grandmother is feeding the birds in a cage which hangs at the door leading to the gypsy apartments.)

WORKMEN IN THE FORGE

¡Ah! ¡Ah!
¡Ande la tarea,
que hay que trabajar!

Ah! Ah!
the job, there's work
to be done and bread to be won!

A VOICE IN THE FORGE

Mi querer es como el hierro,
se resiste con el frío
y se ablanda con el fuego.

My love is like steel,
indifferent to cold
but softened by heat.

(The Grandmother hangs up the birdcage.)

GRANDMOTHER

Esta pobre pajarilla
se va a morir.
¡Qué dolor!
Debe estar la probecilla
iguá que mi Salucilla:
¡Con mal de amor!
¡Ay, amor!
¡Ay, amor!

This poor little bird
is going to die.
How sad it is!
Like my little Salud,
poor little thing,
all sick for love,
pining away for love,
pining away for love.

A VOICE IN THE FORGE

¡Malhaya el hombre, malhaya,
que nace con negro sino!
¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard for the man
who's unlucky from birth!
It's hard to be born an anvil
instead of a hammer.

WORKMEN

¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard to be born an anvil
instead of a hammer.

DISTANT VOICES

¡Ah!

Ah!

(In the street nearby are heard the voices of hawkers.)

A STREET VENDOR

¡Ramicos de claveles!

Who'll buy my carnations?

DISTANT VOICES

Ah!

Ah!

ANOTHER VENDOR

¡Brevicas de Graná!

Buy figs from Granada!

Please turn the page quietly.

A STREET VENDOR

¡Ramicos de claveles! Who'll buy my carnations?

ANOTHER VENDOR

¡Cesticas de fresas! Punnets of strawberries!

ANOTHER VENDOR

¡Canastas! Baskets for sale!

(A group of girls pass down the street chattering, giggling and laughing happily.)

GRANDMOTHER (*sadly*)

Reíd. ¡Que algún día tendréis que llorar! Laugh! for one day it will be your turn to weep.

WORKMEN IN THE FORGE

¡Ande la tarea,
que hay que trabajar!
¡Y pa que disfruten otros,
nosotros siempre nosotros,
lo tenemos que sudar!

On with the job,
there's work to be done;
so that others can enjoy life
we must sweat and strain,
and endure all this pain.

(Salud enters from the street. She is disconsolate.)

Scene 2

SALUD

¡Abuela, no viene! Granny, he's not coming!

GRANDMOTHER

¡Que tonta! ¡Vendrá!
¡Cuidao que eres niña!
¡Te apuras por na!
Tienes un novio que es guapo y bueno,
rico y formal;
que se derrite
por tus pedazos;
que no se enciende
más que en el fuego
de tus ojazos,
aunque es un persona mu prencipal.
Estás segura de que te quiere
y estás llorando siempre por él.

Don't be silly! He'll come.
What a baby you are!
Upset over nothing!
Your young man is kind and handsome,
with nice manners and plenty of money;
he melts
at the very sight of you;
and your eyes alone
can set him afire.
Even though he is high born!
You know he loves you.
And yet your are always crying
because of him!

SALUD

Es que es por eso... That's why I cry!

GRANDMOTHER

¡Mira, chavala,
que es mu dañino tanto querer!

Be careful, my girl;
to love so much is very dangerous.

SALUD

Sólo tengo dos cariños:
el de mi Paco y el tuyo.
¡Ay, Abuelita del alma,
que no me falte ninguno!

I only love two people,
you and Paco.
Oh dearest Granny!
I hope I never lose either of you!

GRANDMOTHER

¡Pero qué chavala! What a silly girl you are!

SALUD

Sube a la azotea.
Mira por la plaza...
Yo no tengo fuerzas.

Go up into the attic
and see if you can see him in the square.
I haven't the courage to do it.

GRANDMOTHER

¡Tú que has sido siempre
la propia alegría!

I don't understand it.
You were always so cheerful and gay.

SALUD

¡Es que cuando tarda
me quedo sin vía!
Sube, Abuela...

It's just that when he is late
I nearly die.
Please go up, Granny!

GRANDMOTHER (*aside*)

¡Qué dolor!

How sad you are;

(to Salud)

¡Ríe, nena!

Smile, little one!

SALUD

Cuando él venga.
¡Mientras, no!

Yes, when he comes.
But not until then.

(The Grandmother goes into the house, making a gesture of pity.)

Scene 3

WORKMEN IN THE FORGE

¡Ah!...¡Ah!...¡Ah!...¡Ah!...
¡Ande la tarea,
que hay que trabajar!
¡Y pa que disfruten otros,
nosotros, siempre nosotros,
lo tenemos que sudar!

Ah! Ah! Ah! Ah!
On with the job! There's work
to be done and bread to be won.
So that others can enjoy life
we must sweat and strain
and endure all this pain.

(Salud, who has been leaning against the door, now turns.)

SALUD

¡Vivan los que ríen!
¡Mueran los que lloran!...
La vía del pobre,
que vive sufriendo,
debe ser mu corta.

Long live those who laugh!
Death to those who weep!
A poor man's life
is full of care
and the best soon ended.

Hasta las canciones
me salen hoy tristes.
Esa seguirilla,
que era de mi mare,
sabe lo que dice.

Even the songs I sing
seem sad today.
There was a lot of truth
in that old song
my mother used to sing:

Flor que nace con el alba
se muere al morir el día.
¡Qué felices son las flores,
que apenas pueden enterarse
de lo mala que es la vía!

The flower that blooms in the morning
is dead at the end of the day.
But how happy the flowers,
for they can hardly know
the bitterness of life.

Un pájaro, solo y triste,
vino a morir en mi huerto.
Cayó y se murió enseguía.
¡Pa vivir tan triste y solo,
más le vale haberse muerto!

A sad and lonely bird
came into my garden to die.
It fell and died at once.
Better to die
than to live so sad and alone!

El la abandonó por otra.
¡Y ella de angustia murió!
Pa desengaños de amores
no hay nada como la muerte,
que es el consuelo mayor.

Her mate had left her for another,
and so she died of sorrow.
To ease love's lost illusions
there is nothing as sure as death,
and no greater consolation.

Please turn the page quietly.

A VOICE IN THE FORGE

¡Malhaya el hombre, malhaya,
que nace con negro sino!
¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard for the man
who's unlucky from birth!
It's hard to be born an anvil
instead of a hammer!

WORKMEN

¡Malhaya quien nace yunque,
en vez de nacer martillo!

It's hard to be born an anvil
instead of a hammer!

SALUD

¡Vivan los que ríen!
¡Mueran los que lloran!

Long live those who laugh!
Death to those who weep!

WORKMEN

¡Ah! ¡Ah!

Ah! Ah!

SALUD

La vía del pobre,
que vive sufriendo
debe ser mu corta.

A poor man's life
is full of care,
and best soon ended.

WORKMEN

¡Ah! ¡Ah!...¡Ah! ¡Ah!...¡Ah! ¡Ah!

Ah! Ah!...Ah! Ah!...Ah! Ah!

Scene 4

(The Grandmother comes back through the door.)

GRANDMOTHER

¡Salud!

Salud!

SALUD

¿Qué? ¿Qué pasa?
¿Es que viene?

What, Granny, what?
Is he coming?

GRANDMOTHER

¡Sí!

Yes!

SALUD

¡Ay, bendita seas!

Bless you, Granny!

GRANDMOTHER

¡Ya le tienes ahí!

Here he is at last.

SALUD

¡Qué alegría,
Virgen mía!
¡Si yo soy una chavala!
¡Ya creía
que sin verlo me moría!
¡Y otra vez estoy mu mala...
de alegría!
¡Qué alegría!

I am so happy!
Mary Mother,
what a silly young girl I am!
I thought
I should die if I didn't see him.
And now I feel ill
with the joy of his coming!
How happy I am!

Scene 5

¡Paco! ¡Paco!

Paco! Paco!

(Paco enters and goes to her.)

PACO

¡Mi Salud!

My Salud!

SALUD

¡Ay, mi Paco!

My Paco!

PACO (*taking her hands*)

¡Qué preciosa!
What beauty!

SALUD

¿Quién?
Whose?

PACO

¡Qué hermosa!
What loveliness!

SALUD

¡Dilo!
Go on, tell me whose!

PACO

¡Tú!
Yours!

SALUD

Tú no sabes qué susto me has dao
You don't know what a fright you gave me.

Yo creí que ya tú no venías.
I thought that you were not going to come.

PACO

¿Pero es que he tardao?
son las sei como todos los días.
But was I really so long?
It is six o'clock, the usual time.

SALUD

¡Ay, qué gusto de verte a mi lao!
Con tus manos guardando las mías,
con tus ojos hablándome así.
¡Quién pudiera tener muchas vías,
pa gastarlas mirándome en ti.
How lovely to have you beside me,
with your hands in mine,
and your eyes speaking to me like this!
I could spend a thousand lives looking
for my reflection in their depths!

PACO

¡Mi Salud!
My Salud!

SALUD

Tú no sabes
la alegría que tengo
de mirarte a mi vera,
de escucharte la voz.
¡Yo, por mí, bailaría!
¡Yo, por mi, cantaría!
You cannot imagine
the joy I feel
when I see you beside me,
and hear your voice.
I could dance for joy,
and sing!

PACO

¡Mi Salud! ¡Alma mía!
Salud, my darling, my love.

SALUD

¡Sigue, sigue, por Dios!
Go on, for God's sake!

PACO

¡Nena!
Darling mine!

SALUD

¡Sigue!
Go on!

PACO

¡Gloria!
My treasure!

SALUD

¡Sigue!
Dime, Paco: ¿no es verdad
que tú nunca, nunca, nunca
de Salud te olvidarás?
Go on!
Tell me, Paco, is it really true
that you will never, ever, ever
abandon your Salud?

Please turn the page quietly.

PACO

¿Yo? ¡Qué idea!

I, leave you? What an idea!

SALUD

¡Tú!

Would you?

PACO

¡Jamás!
Por ti yo desprecio
las galas del mundo.
¡Lo sabes, chiquilla!

Never.
Riches and wealth are nothing to me
compared with you.
You know that, darling.

SALUD

¡Mi Paco!

Darling Paco!

PACO

Te quiero a ti sola.
La luz de mis sueños
es luz de tus ojos.
La miel que yo busco
la guarda tu boca.

You are my only love.
The light in my dreams
is the light of your eyes;
the sweetness I long for
I find on your lips.

SALUD

Sin ti no respiro,
que el aire me falta.
Contigo me encuentro
mejor que en la gloria.

Without you I cannot live;
I have no air to breathe.
I am in heaven
when I am with you.

PACO

¡Mi chavala!

Darling!

SALUD

¡Pa ti son mis ojos, mi Paco!...
¡Y el alma, que sube,
en un beso, temblando,
a mi boca!
Sin ti no respiro,
que el aire me falta.
Contigo me encuentro mejor
que en la gloria.

I have no eyes for anyone but you, Paco.
And my heart
which rises trembling to my lips
when we kiss, is only for you.
I cannot live without you;
I have no air to breathe.
I am in heaven when I am with you.

PACO

Por ti yo desprecio
las galas del mundo.
¡Lo sabes, chiquilla,
te quiero a ti sola!

Riches and wealth are nothing to me
compared with you.
You know that, darling,
you are my only love!

(The Grandmother comes out of the house and stands watching the lovers happily.)

SALUD

¡Paco! Paco!

Paco! Paco!

PACO

¡Mi chavala! ¡Siempre, siempre tuyo!

Darling! I am yours forever!

GRANDMOTHER

Da gloria de verlos...

How good to see them together!

SALUD

¡Siempre, siempre juntos!

You and I forever!

PACO

¡Siempre! ¡Siempre, siempre tuyo!

I am yours forever!

SALUD

¡Siempre! Forever!

WORKMEN IN THE FORGE

¡Ande la tarea, On with the job!
que hay que trabajar! There's work to be done.

(During the song in the forge, Uncle Sarvaor is seen coming from the street. He is an old gypsy—dark, violent, and bad-tempered. Salud and Paco are absorbed in one another. The Grandmother sees Uncle Sarvaor and holds him back.)

GRANDMOTHER

¿Adónde vas? Where are you going?

UNCLE SARVAOR

¡A matarlo! To kill him!

GRANDMOTHER

¿Luego es verdad? Then it's true?

UNCLE SARVAOR

¡Como que soy tu hermano! As true as that I'm your brother.

SALUD

¡Paco! Paco!

PACO

¡Mi chavala! Darling!

UNCLE SARVAOR (*to Grandmother*)

Er domingo se casa He's to be married on Sunday
con una de su clase y de su casta. To a girl of his own class.

SALUD

¡Siempre, siempre juntos! Together forever and ever!

PACO

¡Siempre, siempre tuyo! Darling!

UNCLE SARVAOR

¡Una niña bastante guapa y She's not bad looking,
además mu rica! and rich as well.

PACO

¡Siempre tuyo! Darling!

SALUD

¡Paco! Paco!

UNCLE SARVAOR

¡Déjame que lo mate! Just let me go and kill him!

GRANDMOTHER

¡No, por Dios! For God's sake, no!
¡No más penas! No more trouble;
Hay bastantes. there's trouble enough.
Vente conmigo, y calma; Come and calm down,
¡que yo lo sepa to!... and tell me all about it.
¡Pobre chavala! My poor little girl!

(They go, unnoticed, into the forge, and there turn to watch Salud and Paco.)

A VOICE IN THE FORGE

¡Malhaya la jembra pobre, It's hard for a woman born poor...

Please turn the page quietly.

PACO

¡Ven mañana! — Come tomorrow.

A VOICE IN THE FORGE

que nace con negro sino! — ...and unlucky from birth!

PACO

Te aguardo. — I'll wait for you.
¡No pienses en morir — Until your dying day
más que en mis brazos! — my arms will be around you.

A VOICE IN THE FORGE

¡Malhaya quien nace yunque, — It's hard to be born an anvil
en vez de nacer martillo! — instead of a hammer.

PACO

¡Mi chavala! — My darling!

SALUD

¡Paco! — Paco!

PACO, SALUD

¡Siempre, siempre juntos! — Together forever and ever!

A VOICE IN THE FORGE

¡Ande la tarea! — On with the job!

SALUD, PACO

¡Siempre! — Forever!

A VOICE IN THE FORGE

¡Que hay que trabajar! — There's work to be done!

(Darkness falls suddenly.)

A VOICE (*in the distance*)

¡Ande la tarea! — On with the job!

TABLEAU 2—INTERMEZZO (Granada)

The scene is as before, but the withdrawal of the back-cloth reveals, in full daylight, a panorama of the city of Granada as seen from the Sacro Monte. Almost at once the sun begins to set. Salud and Paco come out of the house, go towards the road from the city and part tenderly. Soon after, the grim old Uncle Sarvaor and the Grandmother leave the forge, he obviously but unavailingly trying to free himself from her restraining grasp. Salud has not seen them. As the wordless songs die away and the last vestiges of light leave the sky, there is the faintest echo of sound from the orchestra, and the curtain descends in silence.

ACT TWO

TABLEAU 1

Scene 1

A narrow street in Granada. The side wall of a house occupies almost the entire set. Through the large open windows can be seen the courtyard in which a brilliantly gay party is taking place. It celebrates the wedding of Paco and Carmela in the house where she lives with her brother Manuel.

GUESTS

¡Olé! — Olé!

THE SINGER

¡Ay! ¡Yo canto por soleares! — Ay! I sing soleares!

GUESTS

¡Olé ya! ¡Olé! — Olé ya! Olé!

SINGER

Yo canto por soleares:	I sing soleares
a Carmeliya y a Paco	to Carmela and Paco!
y al recuerdo de sus pares!	And in honor of their parents!
¡Y al recuerdo de sus pares!	And in honor of their parents!

GUESTS

¡Olé!	Olé!
¡Viva el nuevo marío!	Here's a health to the groom!
¡Olé!	Olé!
¡Con su hermosa mujer!	And to his lovely bride!
¡Olé y viva Carmela!	Olé! Good health to Carmela!
¡Viva, viva Carmela!	Hooray! Hooray for Carmela!
¡Viva Paco también!	Hooray for Paco too!
¡Viva! ¡Viva! ¡Olé! ¡Olé!	Good health! Olé!
¡Canta, niño!	Sing another one!
¡Sigue, Pepe!	Go on, Pepe!

THE SINGER

¡Voy allá!	All right, here goes! Ay!

GUESTS

¡Olé!	Olé!

THE SINGER

¡Vaya unos ojos serranos!	What dazzling eyes you have, girl!

GUESTS

¡Olé! ¡Olé!	Olé! Olé!

THE SINGER

¡Vaya unos ojos serranos!	What dazzling eyes you have, girl!
¡Entórnalos un poquito	Close them just a little
pa que pueda yo mirarlos!	so that I dare look into them!
¡Pa que pueda yo mirarlos!	So that I dare look into them!

GUESTS

¡Olé! ¡Olé!	Olé! Olé!
¡Olé! ¡Olé! ¡Olé!	Olé! Olé! Olé!
¡Arsa niñas, y a bailar!	Come on, girls, dance!

DANCE

(The first dance begins and Salud enters just before it is over. She runs to one of the windows and looks anxiously into the house.)

Scene 2

SALUD

¡Allí está!	There he is!
Riyendo,	Laughing,
junto a esa mujé!	standing beside that woman!
¡Separao para siempre de mí!	Parted from me forever!
¡Ya es suya!	She is his girl now!
¡El es suyo!	And he belongs to her!
¡Ay, Dios mío!	Oh my God!
¡Ay, mi Virgen!	Oh Mary Mother!
¡Yo me siento morir!	I think I shall die!

(She goes to the window again, determined to call Paco, but controls herself.)

Please turn the page quietly.

¡Paco! ¡Paco!
¡No! ¡No! ¡No!
¡Qué fatiga! ¡Qué doló!
Unas veces se me para,
y otras veces se dispara
como loco el corazón.
¡Qué ingrato! ¡Qué ingrato!
¡Qué habré jecho yo
pa que así me muera,
pa que así me maten,
sin causa nenguna,
sin ley ni razón?
Tos me lo ocultaban,
él porque es infame,
¡por piedad los míos!
Piensan que me engañan,
que ignoro mi suerte.
¡Dios mío! ¡Dios mío!
¡Me siento morir!
¿Pa qué habré nacío
pa morirme así?
Como el pajarillo solo...
Como la flor marchitá
cuando empezaba a vivir...
¡Mejor! Pa vivir sufriendo
con este horrible penar,
¡es mejor, mejor morir!

Paco! Paco!
No! No! No!
Oh the pain of it! Oh the grief!
My heart stops beating,
and then beats faster than ever,
like a mad thing.
How faithless he is! How faithless!
What have I done
to deserve to die like this,
to be killed like this,
without any cause at all,
without reason or justice?
Everyone kept the truth from me;
he, because he has no shame; my friends,
because they were sorry for me.
They think they can deceive me,
that I do not know my fate!
Oh God! Oh God!
I think I shall die!
Why was I born
to die like this?
Like the lonely bird,
and the flower that fades
just as it is beginning to live.
It is better this way! Than to go on
and suffer this fearful pain
it is better, far better, to die!

THE SINGER

¡Ay qué mundo y ay qué cosas!
¡Y ay qué cara pone el novio
mirando la de la novia!

Oh what a world! The things that happen!
And see how the bridegroom
looks into the eyes of the bride!

GUESTS

¡Olé!

Olé!

SALUD

¡No!
¡Necesito verle!
¡Basta ya de traición!
¡Que muera o que él me mate!
¡Que muramos los dos!
¡Qué infamia!

No!
I must see him!
He's deceived me long enough!
He must either die or kill me!
Let us both die!
Oh, what treachery!

Scene 3

(The Grandmother and Uncle Sarvaor enter unexpectedly. Salud sees them and falls into her grandmother's arms.)

UNCLE SARVAOR

¿No te dije?
¿La ves?

Didn't I tell you?
Do you see her?

GRANDMOTHER

¡Jesús!

Good god!

GRANDMOTHER, SARVAOR

¡Jesús!

Good God!

SALUD

¡Abuela!

Granny!

GRANDMOTHER *(hugging her)*

¡Salú! Salud!

UNCLE SARVAOR

¡Lo ha sabío! So she knows!
¡Probe Salú! *(aside)* Poor Salud!

GRANDMOTHER

¡Llora tú en mis brazos! Come and weep on my shoulder.

UNCLE SARVAOR

¡Probe chavalilla! Poor little girl!

SALUD

Ya ves que lo supe. I know about it, you see.
¿Por qué te callabas? Why didn't you say anything about it?

UNCLE SARVAOR

¡Malhaya su vía! Curse him!

SALUD

¿Tú has visto el ingrato? You've seen my heartless lover?

GRANDMOTHER

¡Mi gloria! My darling!

SALUD

¡Dejarme sin una palabra! He left me without a word.
¡Tirarme al arroyo! He just cast me off!

UNCLE SARVAOR

¡Malhaya su sangre! A curse on him and all his family!

SALUD

Pensó de seguro: He must have thought,
"la dejo, y se muere: "I'll leave her and she'll die,
y así yo me quedo sin penas y libre." and then I'll be free without any fuss."

UNCLE SARVAOR

¡Malhaya su suerte! A curse on his fortune!

SALUD

¡Y acierta el ingrato! And the faithless one was right!
¡Y acierta el infame! The traitor was right!

(suddenly changing her tone)

Sin él yo no vivo. I cannot live without him!
¡Me muero de pena! I'll die of misery!

UNCLE SARVAOR

¡Malhaya su mare! A curse on his mother!

GRANDMOTHER

Creyó por lo visto, He must have thought
que ná se sabría, that nothing would be found out,
¡que al fin con el oro that, in the end, money
se zurcen las honras! could redeem any loss of honor!

UNCLE SARVAOR

¡Malhaya su vía! A curse on his life!

GRANDMOTHER, SARVAOR

¡Malhaya! A curse on him!

Please turn the page quietly.

SALUD

¡Ingrato! — The traitor!

GRANDMOTHER, SARVAOR

¡Malhaya su vía y su sangre! — A curse on his life and on his family!
Su suerte... ¡Y su maré! — And on his mother and his fortune!

GUESTS

¡Olé! ¡Arsa niñas! — Olé! Come on, girls!
¡Canta Pepe! — Sing another, Pepe!
¡Vamos niñas! — Come on, girls!
¡Olé! ¡Olé! ¡A bailar! — Olé! Olé! Dance!

(Laughter, cheers, and chatter)

SALUD

¡Oye, qué alegres! — Listen, how merry they are!

GRANDMOTHER

¡Nena, por Dios! — For God's sake, darling!

UNCLE SARVAOR

¡Vamos adrento — Let's go in!

GRANDMOTHER *(terrified)*

¡No, Sarvaor! ¡Espera! — No, Sarvaor! Don't go!

(Salud thinks she hears Paco's voice in the confused noise of the party.)

SALUD

¡Jesús! ¡Dios Santo! — Oh God! Dear Lord!
¡Su voz! ¡Su voz! — His voice! His voice!

GRANDMOTHER *(to Salud)*

¡Vente! — Come away!

SALUD

¡Su voz maldita! — His cursed voice!
¡Quiero que escuche — I shall make him listen
también la mía! — to mine too.

GRANDMOTHER *(beseechingly)*

¡Chavala! — Dear girl!

SALUD *(calmly)*

¡Calla!... — Be still!

(She sings near one of the windows.)

¡Malhaya la jembra pobre, — It's hard on the woman born poor
que nace con negro sino! — and unlucky from birth!
¡Malhaya quien nace yunque, — It's hard to be born an anvil
en vez de nacer martillo! — instead of a hammer!

(The gay noise in the house grows softer, as though they are listening to Salud's song.)

¡No llores, Abuela ! — Don't cry Granny!

GRANDMOTHER (*to Sarvaor*)

Yo no voy... — I'm not going in there!

SARVAOR (*to Grandmother*)

¡Yo, sí! — I am!

SALUD

¡Por toas las ventanas — Through every window
me tiene que oír! — he shall hear me!

(She drags her Grandmother and Uncle Sarvaor to another window.)

¡No preguntes más por ella,
ni subas a su Albaicín!
¡Se murió, y hasta las piedras
se tién que alzar contra ti!

Don't ask after her again,
nor go to the Albaicín where she lived.
She is dead, and the very stones
cannot but cry out against you!

CARMELA (*in the house*)

¿Qué tienes, Paco?

What is it, Paco?

PACO

¡No es ná! ¡No es ná!

Nothing! It's nothing!

CARMELA

¡Te has puesto blanco!

You have gone quite pale!

MANUEL

¡No es ná te ha dicho!

It's nothing, he said it was nothing!

(to the guests)

¿Queréis bailar?

Shall we dance?

SALUD *(pointing to the right)*

¡Por ahí está la puerta!

There is the door!

SARVAOR

¡Vamos! ¡Vamos adrentro!

Come on! Let's go in!

GRANDMOTHER

¡Por piedad! ¡No, Salud!
¡Virgen de las Angustias!

For pity's sake! No, Salud!
Virgin of the Sorrows!

(Salud and Uncle Sarvaor go out quickly.)

¡Por Dios!
¡Sálvala tú!

For God's sake
save her!

(The scene changes.)

INTERMEZZO leading without a break into

TABLEAU 2

The courtyard (patio) in Carmela's and Manuel's house, where the party is held, profusely decorated with plants and flowers, and brilliantly illuminated. A marble fountain in the center; at the back a wrought iron-work screen. A very lively scene: the guests, people of wealth and fashion, form charming groups, and the women are dressed with taste and magnificence in brilliant colors—shawls, mantillas, and all kinds of flowers.

Scene 1

DANCE

(As the curtain rises, the second of the splendid Spanish dances has begun, and couples have already taken the floor to noisy handclaps and cries of "Ah!" and "Olé!" from the excited guests. On one side, watching the scene, are Carmela, Manuel, and Paco; on the other side is Pepe, the singer, with a group of young guitarists. Paco tries to hide his preoccupation under an assumed gaiety, and Carmela is watching him.)

PACO

¡Carmela mía!

Carmela!

CARMELA

¿Ya estás mejor?

Are you all right now?

MANUEL

¡No hay más que verle!

You can see he is!

Please turn the page quietly.

PACO

Fue que la bulla...

It was just the excitement.

MANUEL

Con tantas voces...

All those voices.

PACO *(aside)*

¡Era su voz!

Her voice!

MANUEL

Feliz me siento
¿pa qué negarlo?
ya que el casorio se celebró.
Ustedes gozan
con tanto amor,
y yo, el hermano,
más bien el padre
de mi Carmela...
...también tu hermano
desde esta noche,
gracias a Dios.
¡Estoy gozando de la alegría
de ustedes dos!

I feel proud
as anyone would,
now that the wedding is over,
you are so happy
in your love,
and so am I—
Carmela's brother,
almost a father to her,
(*to Paco*) and now your brother too
from this night onwards,
the Lord be thanked.
I rejoice in your happiness
together!

CARMELA

Gracias, Manolo.

Thank you, Manolo.

MANUEL

¿Gracias de ti?

And do you thank me too?

PACO (*aside*)

¡Si hubiera sío más precavio!
¡Yo no he debío dejarla así!

If only I'd been more careful!
I shouldn't have left her like that!

(He notices a movement of curiosity among the guests.)

¿Qué pasa?

What is happening?

MANUEL

¿Qué es eso?

What is it?

CARMELA

No sé quién entró.

I do not know who came in.

(Salud and Uncle Sarvaor come into the center of the party.)

PACO (*aside*)

¡Ella aquí!

She's here!

CARMELA (*to Paco*)

¿Qué tienes?

What's the matter?

(Salud is trembling and overcome with grief. Sarvaor holds her hand.)

UNCLE SARVAOR

¡A la paz de Dios!

Peace be with you all.

Final Scene

MANUEL (*to Sarvaor*)

¡Qué gracia!
¿Qué buscan ustedes aquí?

That's funny!
What are you people doing here?

GUESTS

¡Mirad qué gitanos!
¡Mirad qué chavala!

Look at the gypsies!
Just look at that girl!

MANUEL

¿Me quieres decir?... — What do you mean by it?

UNCLE SARVAOR

¿No hay baile? — Isn't there a dance
¿No hay novios? — and a wedding?
Nosotros bailamos... — We'll dance,
Nosotros cantamos... — and we'll sing.

(Paco lowers his eyes, overwhelmed. Carmela watches him anxiously)

PACO

¿Qué buscan aquí? — (What do they want here?)

MANUEL

¿Tú bailas, Abuelo, — Do you mean that you can dance,
con esos andares? — grandpa, at your age?

UNCLE SARVAOR

Yo bailo; — I can dance all right
yo canto como un ruiseñor; — and sing like a nightingale;
la niña se canta mejor que un jilguero. — and the girl can sing like a lark.

(Salud firmly tears her hand away from her uncle.)

SALUD

¡No! ¡No! — No! No!

UNCLE SARVAOR

¡Niña! — Little one!

MANUEL, CARMELA, GUESTS

¿Qué dice? — What does she say?

PACO (*aside*)

¡Dios santo! — Dear God!

SALUD

¡No! ¡No! — No! No!
¡Yo no vengo a cantar! — I have not come to sing!
¡Yo no vengo a bailar! — I have not come to dance!
¡Vengo a ver a ese hombre, — I have come to see this man,
pa pedirle, por Dios que me mate, — to beg him for God's sake to kill me,
que me acabe, por fin, de matar! — to finish me off!

PACO

¡Salud! — Salud!

CARMELA, MANUEL

¡Paco! — Paco!

PACO (*aside*)

¡Me vendi! — Did I give myself away?

UNCLE SARVAOR

¡Salud! — Salud!

SALUD

¡Me perdió! — He cheated me!
¡Me engañó! — He deceived me!
¡Me dejó! — Then he left me!
¡Debe haber entoavía en mi casa — There must still linger in my house
algún eco que guarde — the echo of
sus dulces palabras de amor!... — his sweet words of love!

Please turn the page quietly.

PACO

¿Yo? ¿Yo? — Me? Me?

SALUD

¡Tú! ¡Tú! — You! Yes, you!
¡Lo juro por la crú — I'd swear it on the cross
donde Jesú murió! — of Christ!

PACO

¡Mientes! — You are lying!
¡Echadla! — Throw her out!

SALUD, UNCLE SARVAOR

¡Paco! — Paco!

CARMELA, MANUEL

¡Paco! — Paco!

CARMELA

¡Por Dios! — My God!

UNCLE SARVAOR

¡Salud! — Salud!

SALUD

¿A mí? ¿A mí? — Throw me out? Me?
¡Tú! ¡Tú! — You! You!
¡Me ahogo!... — I can't breathe!
¡Me muero!... — I'm dying!
¡Paco!... — Paco!

(Salud staggers and falls dead. The Grandmother has entered looking distraught.)

GRANDMOTHER

¡Salud! — Salud!

ALL

¡Muerta! ¡Jesús! — She's dead! Oh God!

GRANDMOTHER

¡Salud! — Salud!

ALL

¡Jesús! — Oh God!

GRANDMOTHER

¡Nena! — My little girl!
¡Mi gloria! — My treasure!
¡Alma mia! — Dear heart!

(seeing Salud)

¡Qué horror! — My God!

(to Paco)

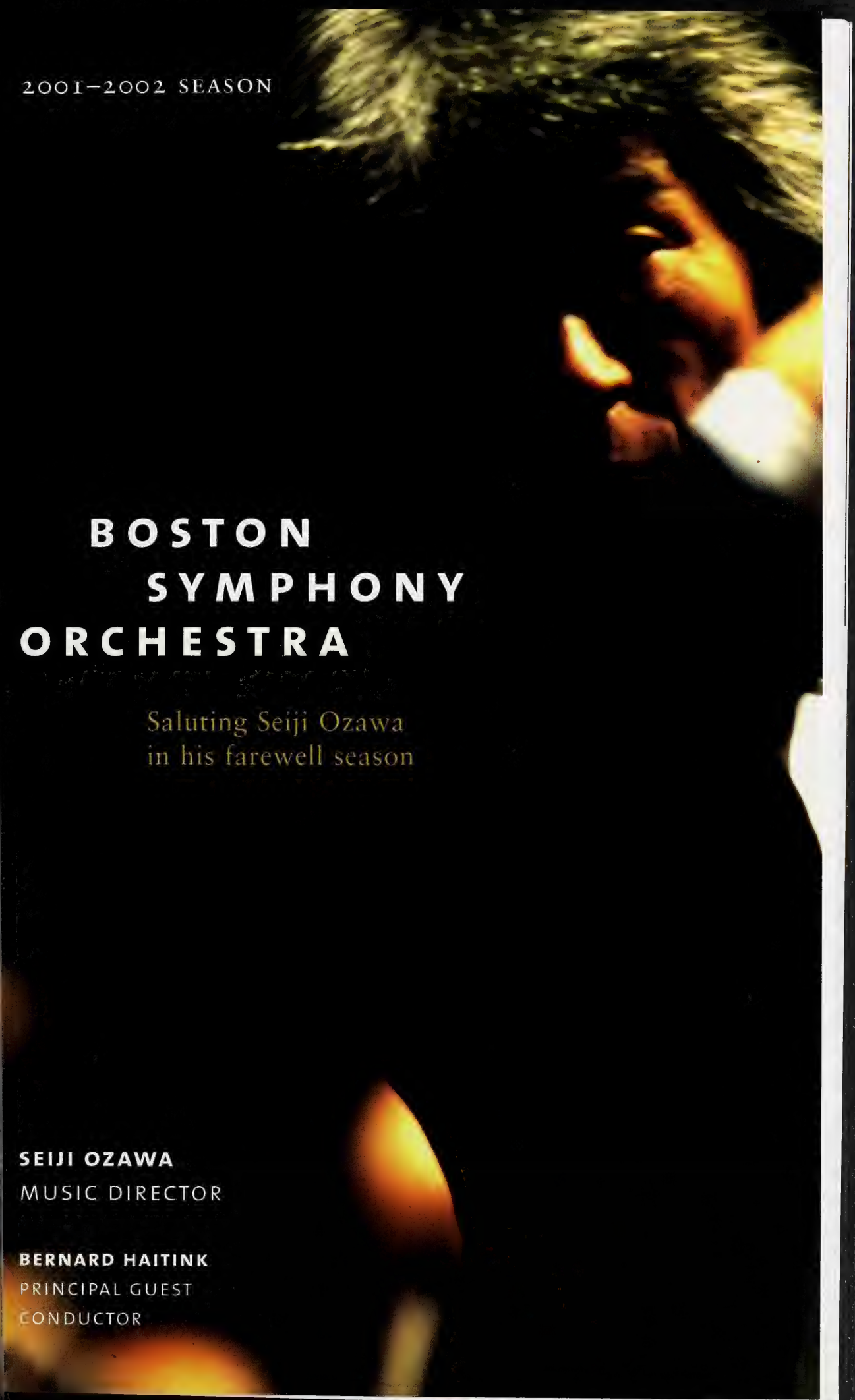
¡Ah, infame! — Deceiver!
¡Falso! — Traitor!

GRANDMOTHER, UNCLE SARVAOR

¡Judas! — Judas!

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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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BSO

TANGLEWOOD 2002
Tickets Available Now
For the BSO Summer Season
At Tanglewood

Veteran Spanish conductor Rafael Frühbeck de Burgos will open the BSO's 2002 Tanglewood season with Mahler's Symphony No. 2, *Resurrection*, on Friday, July 5. Other highlights of the 2002 Tanglewood season are a weekend of concerts "Celebrating Seiji!" as he concludes his tenure as the BSO's music director; a John Williams 70th Birthday Celebration, and a special guest appearance by the New York Philharmonic with Kurt Masur leading his final concerts as that ensemble's music director. Guest conductors returning to lead the BSO include, among others, Roberto Abbado, James Conlon, Hans Graf, Emmanuel Krivine, Neville Marriner, Roger Norrington, Jeffrey Tate, and Robert Spano. Among the guest soloists to be featured with the orchestra are Joshua Bell, Pamela Frank, James Galway, Matthias Goerne, Susan Graham, Yo-Yo Ma, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich, Peter Serkin, Gil Shaham, and André Watts. The season also includes a full schedule of weeknight events in Seiji Ozawa Hall; an opening weekend of chamber music featuring the Juilliard Quartet; Boston Pops concerts featuring a Richard Rodgers Centennial Celebration led by Keith Lockhart and a special appearance by James Taylor with John Williams; Jazz at Tanglewood throughout Labor Day weekend; Saturday-morning Open Rehearsals; Friday-evening Prelude Concerts, and a full schedule of concerts by the gifted young musicians of the Tanglewood Music Center.

Tickets are on sale now through SymphonyCharge at (617) 266-1200 or online at www.bso.org. For a Tanglewood brochure with complete program and ticket information, write to Tanglewood Brochure, Symphony Hall, Boston, MA 02115 or visit the BSO's website at www.bso.org. Tickets will be available at the Tanglewood Box Office in Lenox, MA, beginning June 7. For further information, please call the Boston Symphony Orchestra at (617) 266-1492.

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The Higginson Society of the Boston Symphony Orchestra was formed to carry on the legacy of Henry Lee Higginson, the orchestra's founder and first benefactor. Through his vision and commitment, he assured that symphonic music of the highest caliber, as well as lighter fare in the summer, would be available to the public through concerts and open rehearsals. Over the years, Higginson Society members have formed their own legacy of leadership, commitment, and philanthropy. The Society brings together music lovers, young and old, who share in the delight of helping to sustain one of the world's great symphony orchestras. Higginson Society members donate $2,000 or more annually to support performance, education and outreach, and to maintain one of the world's greatest venues for music, Symphony Hall. Members gain extraordinary insight into the BSO through special receptions, performances, and lectures. We would be pleased to welcome you as a Higginson Society member. For further information about membership in the Higginson Society, please call the Friends Office at (617) 638-9276.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, Music Director, concludes its 30th-anniversary season on Sunday, April 21, at 7:30 p.m. at the C. Walsh Theatre at Suffolk University in Boston. Featuring soprano Elizabeth Keusch, the program includes world premieres of new works by Richard Cornell and Martin Brody, plus music of Lukas Foss and Arthur Berger. Tickets are $20 ($7 students and seniors; free for MIT and Suffolk University students). For more information, call (617) 325-5200 or visit www.collagenewmusic.org.

The New Philharmonia Orchestra, Ronald Knudsen, music director, concludes its 2001-02 "Classics Series" on Saturday, April 27,

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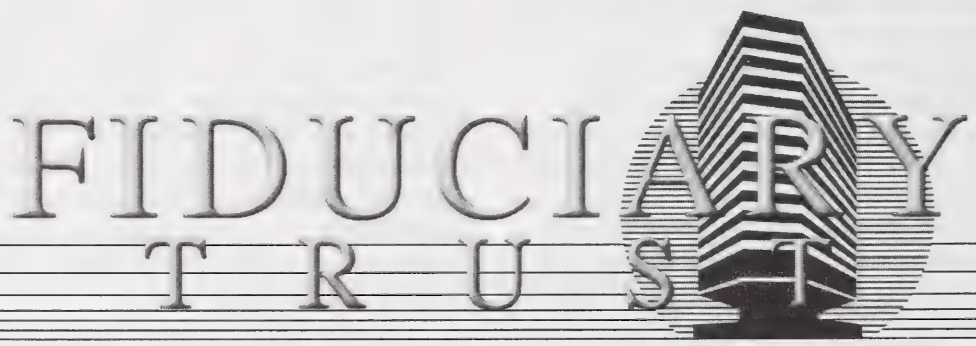
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at 8 p.m. and on Sunday, April 28, at 3 p.m. at the Sorenson Center at Babson College in Wellesley with a program of Ibert and Debussy featuring flutist Eugenia Zukerman. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit www.newphilharmonia.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 2001-02 season with music of Beethoven and Schoenberg on Friday, April 26, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 28, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are soprano Elizabeth Keusch, BSO violinists Tatiana Dimitriades and Elita Kang, and BSO violist Cathy Basrak. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. BSO Director of Program Publications Marc Mandel discusses music of John Williams, Eric Tanguy, and Dvořák this week, and music of Bartók and Berlioz on Saturday, April 13.

Disability Services Telephone Line

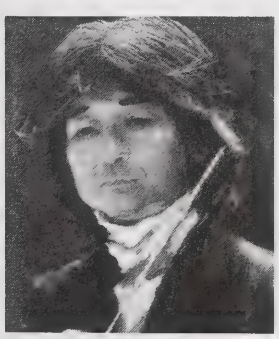
The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431. Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

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WGBH

Works Commissioned by the Boston Symphony Orchestra During Seiji Owaza's Tenure as Music Director

The dates shown are of world premieres unless otherwise specified. Note that not all of these works were conducted by Seiji Ozawa.

BSO Centennial Commissions

SÁNDOR BALASSA	*Calls and Cries*	October 21, 1982
LEONARD BERNSTEIN	Divertimento for Orchestra	September 25, 1980
JOHN CORIGLIANO	*Promenade Overture* (for the Boston Pops)	July 10, 1981
PETER MAXWELL DAVIES	Symphony No. 2	February 26, 1981
JOHN HARBISON	Symphony No. 1	March 22, 1984
LEON KIRCHNER	*Music for Twelve* (for the Boston Symphony Chamber Players)	February 7, 1985
PETER LIEBERSON	Piano Concerto	April 21, 1983
DONALD MARTINO	*The White Island,* for mixed chorus and chamber orchestra (for the Tanglewood Festival Chorus)	April 8, 1987
ANDRZEJ PANUFNIK	*Sinfonia Votiva*–Symphony No. 8	January 28, 1982
ROGER SESSIONS	Concerto for Orchestra	October 23, 1981
SIR MICHAEL TIPPETT	*The Mask of Time,* for voices and instruments	April 5, 1984
OLLY WILSON	*Sinfonia*	October 12, 1984

BSO Archives



Seiji Ozawa on stage with French composer Olivier Messiaen (left) and bass-baritone José van Dam following the American premiere in April 1986 of scenes from Messiaen's life-crowning achievement, his opera "St. Francis of Assisi"

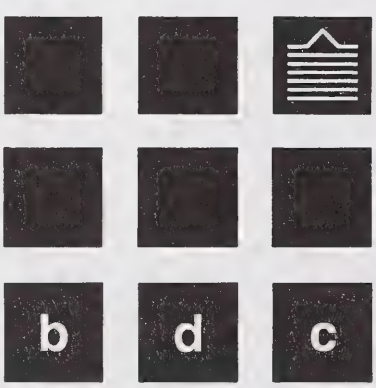
Tanglewood Music Center 50th Anniversary Commissions

WILLIAM BOLCOM	*MCMXC Tanglewood*	August 4, 1990
JACOB DRUCKMAN	*Summer Lightning*	July 19, 1991
LUKAS FOSS	*For Tanglewood: "a Celebration"*	July 6, 1990
DAVID LANG	*International Business Machine*	August 25, 1990
JUDITH WEIR	*Music, Untangled*	August 3, 1991

Other Commissions

THEODORE ANTONIOU	*Pœan**	October 26, 1989
JOHN CAGE	*101*	April 6, 1989
JOHN CAGE	*Renga with Apartment House 1776**	September 30, 1976
MICHAEL COLGRASS	*Crossworlds*, Concerto for Flute and Piano (with Marina Piccinini and Andreas Haefliger)	March 7, 2002
JOHN CORIGLIANO	*The Red Violin*, Chaconne for Violin and Orchestra* (with Joshua Bell)	December 4, 1998†
JOHN CORIGLIANO	Symphony No. 2 for String Orchestra	November 30, 2000
HENRI DUTILLEUX	*The shadows of time*	October 9, 1997
LUKAS FOSS	Piano Concerto for the Left Hand (with Leon Fleisher)	July 23, 1994
ALEXANDER GOEHR	*Colossos or Panic, Symphonic Fragment After Goya*	April 15, 1993

*joint commission
•American premiere
†East coast premiere



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OSVALDO GOLIJOV	*Lullaby and Doina* (for the Boston Symphony Chamber Players)	April 29, 2001
JOHN HARBISON	Cello Concerto (with Yo-Yo Ma)	April 7, 1994
HANS WERNER HENZE	Symphony No. 8	October 1, 1993
LEON KIRCHNER	*Of things exactly as they are*	September 26, 1997
OLIVER KNUSSEN	Fanfare: *Opening Signal*	July 7, 1994
PETER LIEBERSON	*Drala*	October 9, 1986
PETER LIEBERSON	*Red Garuda*, for piano and orchestra (with Peter Serkin)	October 14, 1999
ANDRÉ PREVIN	Violin Concerto (with Anne-Sophie Mutter)	March 14, 2002
BERNARD RANDS	*"...body and shadow..."*	February 23, 1989
BERNARD RANDS	Cello Concerto No. 1 (with Mstislav Rostropovich)	April 3, 1997
BRIGHT SHENG	*Red Silk Dance*, for piano and orchestra (with Emanuel Ax)	January 6, 2000
SIR MICHAEL TIPPETT	*The Rose Lake**	October 12, 1995•
GEORGE WALKER	*Lilacs*, for voice and orchestra	February 1, 1996

Miro Vintoniv



French composer Henri Dutilleux (right) acknowledging the applause of Seiji Ozawa, the child soloists, the BSO, and the audience following the October 1997 world premiere of his BSO commission "The shadows of time"



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JUDITH WEIR	*Natural History*, for soprano and orchestra (with Dawn Upshaw)	January 14, 1999
JOHN WILLIAMS	Concerto for Cello and Orchestra (with Yo-Yo Ma)	July 7, 1994
MAURICE WRIGHT	*Concertpiece* for marimba and orchestra* (with J. William Hudgins)	April 15, 1994
YEHUDI WYNER	*Trapunto Junction*, for brass trio and percussion* (for the Boston Symphony Chamber Players)	March 10, 1991
ELLEN TAAFE ZWILICH	Concerto for Flute and Orchestra (with Doriot Anthony Dwyer)	April 26, 1990

Boston Symphony Tours under the Direction of Seiji Ozawa

1975 Tour to the Midwestern United States (April 4-12, 1975)
Detroit, Ann Arbor, Indianapolis, Bloomington (IN), Chicago, Wheaton (IL), Iowa City

1976 European Tour (February 23-March 15, 1976)
Amsterdam, Brussels, Vienna, Linz, Munich, Berlin, Hamburg, London, Bonn, Hannover, Paris

1978 Japan Tour (March 2-17, 1978)
Fukuoka, Kokura, Hiroshima, Osaka, Kyoto, Kanazawa, Nagoya,Yokohama, Tokyo

Story Litchfield



Seiji Ozawa with then BSO concertmaster Joseph Silverstein (left) and the concertmaster of the Beijing Central Philharmonic following the March 1979 joint concert of the two orchestras that closed the BSO's historic trip to China that month, when the BSO became the first Western orchestra to perform in China following the establishment of diplomatic relations

1979 China Tour (March 15-19, 1979)
Shanghai, Peking (now Beijing)

1979 European Festivals Tour (August 24-September 8, 1979)
Salzburg, Lucerne, Montreux, Besançon, Brussels, Ghent, Berlin, Edinburgh

1981 Centennial Tour of the United States (March 3-21, 1981)
Newark, New York City, Chicago, Minneapolis, Denver, Salt Lake City, San Francisco, Los Angeles, San Diego, Phoenix, Dallas, Houston, Charleston, Washington DC

1981 Centennial Tour to Japan and Europe (October 30-November 17, 1981)
Osaka, Nagoya, Tokyo; Paris, Frankfurt, Berlin, Vienna, London

1983 Tour to the Midwestern United States (March 15-19, 1983)
Cleveland, Ann Arbor, Columbus, Cincinnati, Lexington (KY)

1984 European Tour (August 28-September 8, 1984)
Edinburgh, London, Salzburg, Lucerne, Munich, Berlin, Hamburg, Amsterdam

1986 Japan Tour
February 13-March 1, 1986)
Tokyo, Utsunomiya, Kofu, Shizuoka, Hiroshima, Kobe, Kyoto, Osaka



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1988 European Tour (December 1-14, 1988)
London, Amsterdam, Brussels, Paris, Hamburg, Berlin, Hannover, Vienna, Frankfurt, Munich

1989 Tour to Hong Kong and Japan (November 30-December 14, 1989)
Hong Kong; Osaka, Kyoto, Nagoya, Sapporo, Tokyo, Shizuoka

1991 North American Tour (April 22-May 3, 1991)
Pittsburgh, Toronto, Chicago, New York City, Cleveland, Los Angeles, San Francisco, Tempe

1991 European Tour (August 27-September 7, 1991)
Athens, Salzburg, Munich, Stuttgart, Frankfurt, Paris, London

1992 South American Tour (October 19-29, 1992)
São Paulo, Brazil; Buenos Aires, Argentina; Caracas, Venezuela

1993 European Tour (December 4-16, 1993)
London, Paris, Madrid, Vienna, Milan, Munich, Prague

1994 Tour to Hong Kong and Japan (December 2-15, 1994)
Hong Kong, Tokyo, Osaka, Okayama, Osaka

1996 North American Tour (February 6-16, 1996)
Toronto, Ann Arbor, Chicago, Kansas City (MO),
Fort Worth, San Francisco, Palm Desert, Cerritos

1998 European Tour (March 18-28, 1998)
London, Paris, Vienna, Munich, Athens

1999 Tour to Japan and China (May 5-13, 1999)
Tokyo, Nagoya, Osaka, Beijing

2000 European Tour (May 2-8, 2000)
Paris, Cologne; plus Millennium Concert (May 5) with Orchestre de Paris at the Eiffel Tower

Lincoln Russell



Seiji Ozawa called back for a solo bow after the BSO has left the stage following a December 1994 concert in Osaka during that year's tour to Hong Kong and Japan

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Opera Performances by Seiji Ozawa and the Boston Symphony Orchestra

Beginning with a Tanglewood performance of *Tosca* in 1980, concert stagings of opera and oratorio have been a regular part of Seiji Ozawa's work as music director of the Boston Symphony Orchestra.

Prior to that, there were complete concert performances by the Boston Symphony Orchestra under Mr. Ozawa of Mozart's *Così fan tutte* at Tanglewood in 1970 (with Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello); of Ravel's *L'Enfant et les sortilèges* in Boston and at New York's Avery Fisher Hall in October 1974, followed by a 1975 Tanglewood performance (all with Jan de Gaetani as The Child), and of Tchaikovsky's *Eugene Onegin* first at Tanglewood in 1974 (with Judith Beckmann, Stuart Burrows, Richard Stilwell, and Ara Berberian in the lead roles), then in Boston and at New York's Carnegie Hall in October 1976 (with Galina Vishnevskaya, Nicolai Gedda, Benjamin Luxon, and Paul Plishka).

As of 1996, Mr. Ozawa has also led staged productions with the Vocal Fellows and Orchestra of the Tanglewood Music Center. These have included Britten's *Peter Grimes* (1996, marking the 50th anniversary of the American premiere at Tanglewood), Poulenc's *Les Mamelles de Tirésias* (1997), Verdi's *Falstaff* (2000, preceded by a TMC Orchestra concert staging of Act III, part of a concert marking the 60th anniversary of the Tanglewood Music Center; see below), and Ravel's *L'Heure espagnole* (2001).

Note that cast listings include only the principal roles.

Tanglewood 1980 • Puccini's *Tosca*
SHIRLEY VERRETT (Tosca), VERIANO LUCHETTI (Cavaradossi), SHERRILL MILNES (Scarpia), ITALO TAJO (Sacristan), TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR

Tanglewood 1981 • Scenes from Mussorgsky's *Boris Godunov*
NICOLAI GHIAUROV (Boris Godunov), KENNETH RIEGEL (Prince Shuisky), JACQUE TRUSSEL (Grigory), MICHEL SÉNÉCHAL (The Simpleton), ARA BERBERIAN (Pimen), AAGE HAUGLAND (Varlaam), TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR, YOUTH PRO MUSICA



Steve J. Sherman

Seiji Ozawa leading Richard Strauss's "Elektra" with the Boston Symphony Orchestra and soprano Hildegard Behrens in the title role at Carnegie Hall in December 1987

Tanglewood 1982 • Stravinsky's *Oedipus Rex*
GLENDA MAURICE (Jocasta), KENNETH RIEGEL (Oedipus), JOHN CHEEK (Creon), AAGE HAUGLAND (Tiresias), SAM WANAMAKER (speaker), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 1982 • Beethoven's *Fidelio*
HILDEGARD BEHRENS (Leonore), JAMES McCRACKEN (Florestan); FRANZ FERNINAND NENTWIG (Don Pizarro), PAUL PLISHKA (Rocco), VICTOR VON HALEM (Don Fernando), MARIA FAUSTA GALLAMINI (Marzelline), VINSON COLE (Jaquino), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 1983 • Gluck's *Orfeo ed Euridice*
MARILYN HORNE (Orfeo), BENITA VALENTE (Euridice), ERIE MILLS (Amor), TANGLEWOOD FESTIVAL CHORUS

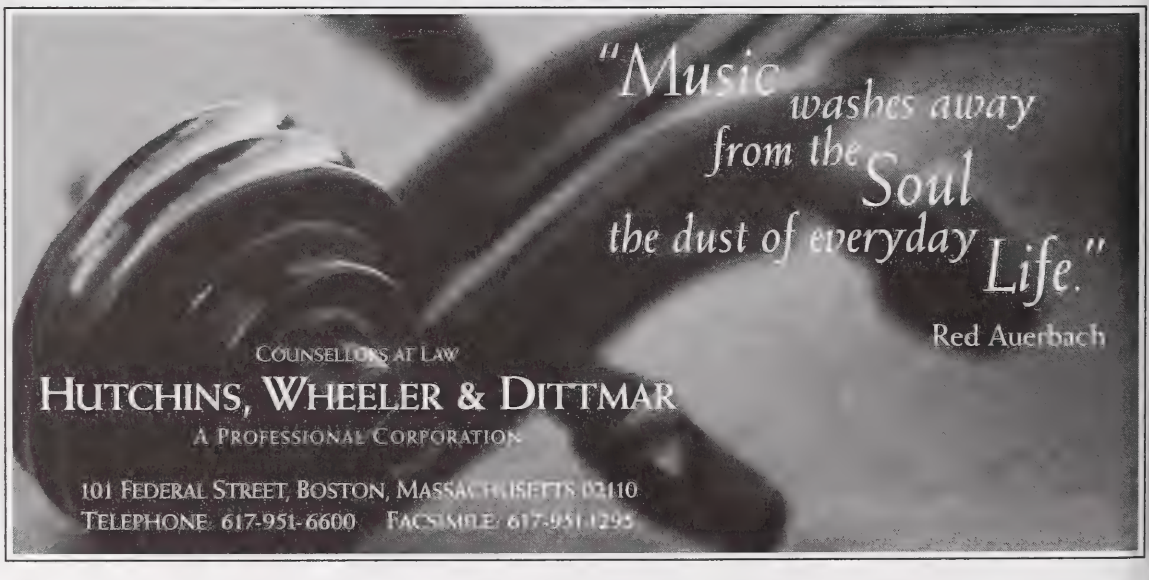
Tanglewood 1984 • Berlioz's *Béatrice et Bénédict*
FREDERICA VON STADE (Béatrice), SYLVIA McNAIR (Hero), JANICE TAYLOR (Ursule), JON GARRISON (Bénédict), ITALO TAJO (Somarone), TANGLEWOOD FESTIVAL CHORUS

December 1984 • Honegger's *Jeanne d'Arc au bûcher* (Boston and New York)
MARTHE KELLER (Jeanne d'Arc), GEORGES WILSON (Frère Dominique), TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR, YOUTH PRO MUSICA

Tanglewood 1985 • Bach's *Passion According to St. Matthew*
ANTHONY ROLFE JOHNSON (Evangelist), BENJAMIN LUXON (Jesus); EDITH MATHIS, CAROLYN WATKINSON, KEITH LEWIS, and RICHARD STILWELL, aria soloists; TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR

Tanglewood 1986 • Weber's *Oberon*
ELIZABETH CONNELL (Reiza), PHILIP LANGRIDGE (Oberon), PAUL FREY (Huon), BENJAMIN LUXON (Sherasmin), TANGLEWOOD FESTIVAL CHORUS

April 1987 • Berg's *Wozzeck*
BENJAMIN LUXON (Wozzeck), HILDEGARD BEHRENS (Marie), JACQUE TRUSSEL (Drum Major), JON GARRISON (Andres), RAGNAR ULFUNG (Captain), SIEGFRIED VOGEL (Doctor), TANGLEWOOD FESTIVAL CHORUS, YOUTH PRO MUSICA



December 1987 • Strauss's *Elektra* (Boston and New York)
HILDEGARD BEHRENS (Elektra), NADINE SECUNDE/RUTH FALCON (Chrysothemis), CHRISTA LUDWIG (Klytemnestra), JAMES KING (Aegisth), BRIAN MATTHEWS (Orest), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 1988 • Strauss's *Elektra*
HILDEGARD BEHRENS (Elektra), JOANNA MEIER (Chrysothemis), MAUREEN FORRESTER (Klytemnestra), HERMANN WINKLER (Aegisth), BRIAN MATTHEWS (Orest), TANGLEWOOD FESTIVAL CHORUS

November 1988 • Strauss's *Elektra*
HILDEGARD BEHRENS (Elektra), NADINE SECUNDE (Chrysothemis), CHRISTA LUDWIG (Klytemnestra), RAGNAR ULFUNG (Aegisth), JORMA HYNNINEN (Orest), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 1989 • Honegger's *Jeanne d'Arc au bûcher*
MARTHE KELLER (Jeanne d'Arc), GEORGES WILSON (Frère Dominique), TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR, YOUTH PRO MUSICA

Tanglewood 1990 • Act III of Verdi's *Falstaff*
THOMAS STEWART (Falstaff), MARGARET CUSACK (Alice Ford), DAWN UPSHAW (Nannetta), D'ANNA FORTUNATO (Meg Page), ROSALIND ELIAS (Mistress Quickly), JOHN ALER (Fenton), HAIJING FU (Ford); MICHAEL BEST (Dr. Caius), BRAD CRESSWELL (Bardolfo), THOMAS PAUL (Pistola), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 1990 • Tchaikovsky's *Pique Dame*
MIRELLA FRENI (Lisa), VLADIMIR POPOV (Gherman), MAUREEN FORRESTER (The Countess), SERGEI LEIFERKUS (Tomsky), LAJOS MILLER (Yeletsky), TANGLEWOOD FESTIVAL CHORUS, BOSTON BOY CHOIR

April 1991 • Strauss's *Salome*
HILDEGARD BEHRENS (Salome), MIGNON DUNN (Herodias), RAGNAR ULFUNG (Herod), JORMA HYNNINEN (Jokanaan), VINSON COLE (Narraboth)

Michael Lutch



Seiji Ozawa sharing the stage with the cast following the dress rehearsal for his February 1999 performances of Puccini's "Madama Butterfly," a highlight of his 25th Anniversary Season as the BSO's music director

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Tanglewood 1991 • Mozart's *Idomeneo*
ANTHONY ROLFE JOHNSON (Idomeneo), FREDERICA VON STADE (Idamante), RENÉE FLEMING (Ilia), HILDEGARD BEHRENS (Elettra), DOUGLAS JOHNSON (Arbace), TANGLEWOOD FESTIVAL CHORUS

October 1991 • Tchaikovsky's *Pique Dame* (Boston and New York)
MIRELLA FRENI (Lisa), VLADIMIR ATLANTOV (Gherman), MAUREEN FORRESTER (The Countess), SERGEI LEIFERKUS (Tomsky), DMITRI HVOROSTOVSKY (Yeletsky), TANGLEWOOD FESTIVAL CHORUS, AMERICAN BOYCHOIR

February 1993 • Verdi's *Falstaff*
BENJAMIN LUXON (Falstaff), DANIELA DESSI (Alice Ford), DAWN UPSHAW (Nannetta), D'ANNA FORTUNATO (Meg Page), MAUREEN FORRESTER (Mistress Quickly), FRANK LOPARDO (Fenton), PAOLO CONI (Ford), MICHEL SÉNÉCHAL (Dr. Caius), DAVID GORDON (Bardolfo), JAMES COURTNEY (Pistola), TANGLEWOOD FESTIVAL CHORUS

December 1995 • Stravinsky's *The Rake's Progress*
DAWN UPSHAW (Anne Trulove), PHILIP LANGRIDGE (Tom Rakewell), PAUL PLISHKA (NICK SHADOW), JOAN KHÁRA (Mother Goose), JANE HENSCHEL (Baba the Turk), STEVEN COLE (Sellem), KEVIN SHORT (Trulove), ROBERT HONEYSUCKER (Keeper of the Madhouse), TANGLEWOOD FESTIVAL CHORUS

November 1996 • Ravel's *L'Enfant et les sortilèges* (BSO concert performance)
SUSAN GRAHAM (The Child), SUMI JO (Fire; Princess; Nightingale), ELIZABETH NORBERG-SCHULZ (Bat; Shepherdess; Owl), MONICA BACELLI (Bergère; Shepherd; White Cat; Squirrel), NATHALIE STUTZMANN (The Mother; Chinese Cup; Dragonfly), ROBERT TEAR (Teapot; Little Old Man; Frog), CHRIS PEDRO TRAKAS (Grandfather Clock; Black Cat), JOSÉ VAN DAM (Armchair; Tree), TANGLEWOOD FESTIVAL CHORUS

February 1999 • Puccini's *Madama Butterfly*
PAULA DELLIGATTI (Cio-Cio San), ZHENG CAO (Suzuki), LUIS LIMA (Pinkerton), LUCIO GALLO (Sharpless), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 2000 • Act III of Verdi's *Falstaff* (with the Tanglewood Music Center Orchestra)
PAUL PLISHKA (Falstaff), CHRISTINE GOERKE (Alice Ford), HEIDI GRANT MURPHY (Nannetta), MONICA BACELLI (Meg Page), BERNADETTE MANCA DI NISSA (Mistress Quickly), GREGORY TURAY (Fenton), ROBERTO SERVILE (Ford), MICHEL SÉNÉCHAL (Dr. Caius), RICHARD CLEMENT (Bardolfo), MARIO LUPERI (Pistola), TANGLEWOOD FESTIVAL CHORUS

Tanglewood 2001 • Strauss's *Salome* (BSO concert performance)
DEBORAH VOIGT (Salome), JANE HENSCHEL (Herodias), KENNETH RIEGEL (Herod), ALBERT DOHMEN (Jokanaan), CHRISTOPHER VENTRIS (Narraboth)

SEIJI OZAWA



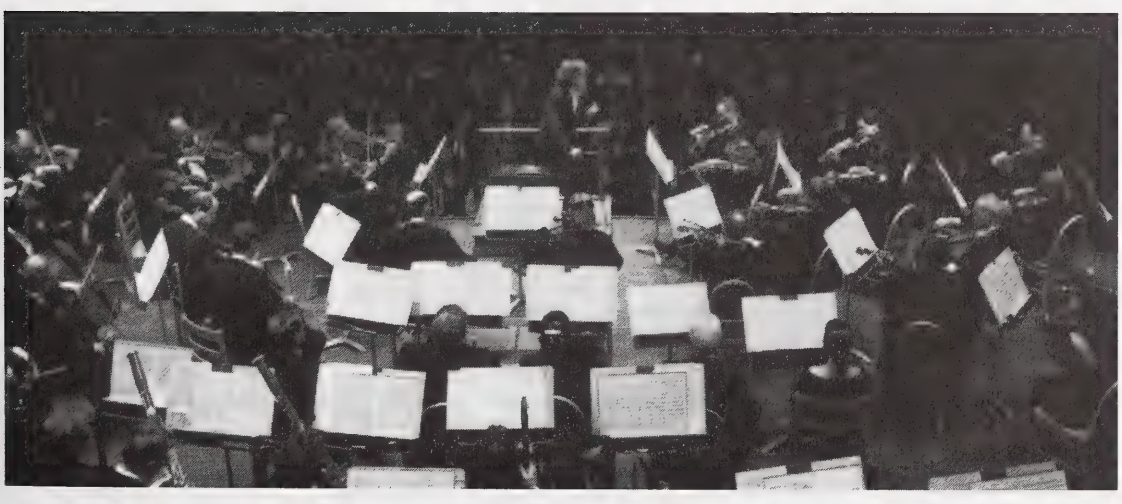
The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following this summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

‡Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
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Constantine Manos

A Message from Seiji

I knew this letter would be hard to write.

But that's actually good, I realized. That it was hard to write, that it is hard to leave, and to say good-bye to you, is because I have loved my time here so very much.

I've been thinking about what I'll miss, and I find myself starting with this great building, our home, Symphony Hall. I'm sure you all have your favorite seat, your favorite corner of the building. I love my dressing room with its view up Massachusetts Avenue toward the river, and the narrow little staircase leading down to the stage. I love the soft, now yellowed wood on the stage, slightly warped and crooked from all the years of musicians, pianos, risers on and off, day in day out. The warmth of the sound, specifically that great and uniquely beautiful Boston Symphony sound, will always stay with my ears.

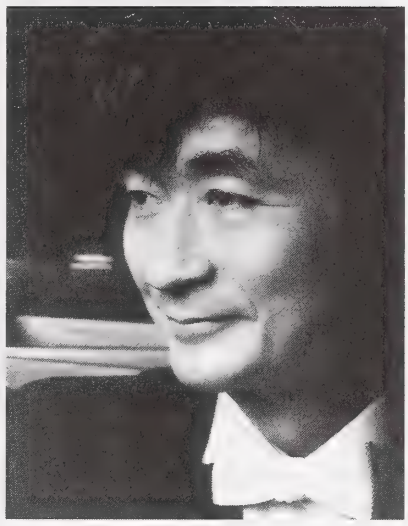
To me, the BSO isn't simply a great, magnificent orchestra; it's a group of friends and colleagues and familiar family. We have played in nearly every corner of the globe together, sharing trains and buses and charter flights to São Paulo and Sapporo and Salzburg. I have felt very proud on those trips, to see the orchestra so appreciated, and especially proud to be with the BSO in my own country, where it is so loved.

Our musical journey has been no less complete. I feel so lucky to have explored so much repertoire—from Bach and Berlioz to Debussy and Ravel and our Mahler cycle. I'll never forget our *Wozzeck*, *Salome* and *Elektra*, *L'Enfant et les sortilèges*. I think back on friends we have lost, like John Cage and Sir Michael Tippett and Roger Sessions, and Lenny, and my dear Toru Takemitsu, and I'm glad I could play a small role in honoring them.

I think so much about the wonderful Symphony Hall staff and house crew. These people, along with the Trustees, Overseers, and volunteers, so many of them behind the scenes, make Symphony Hall a home, not a business, and I truly hope this special character will be here always.

I also want to say how really pleased I am to be turning over this special place to my old friend and colleague James Levine. I know he understands and deeply values the Boston Symphony tradition and will do wonderful work here. I wish him much happiness.

Besides my West Newton neighborhood, which I love so much (I still have my kids' original swing set, which is splintered and full of termites; the kids are grown up now, but I can't part with it), I'll miss the city itself, from the Fenway to Chinatown. It's changed so much since 1973. I think the only restaurant back then that was open after a concert was the Ritz-Carlton, and they wouldn't let me in because I never had a tie! And of course the Boston sports teams, the Red Sox and Patriots, will always be a big tug on me. (I managed to watch the playoff games and Super Bowl from a special television at the American Embassy in Vienna!)



Christian Steiner

In the end, I hope you know that during these past 30 years, this has not been a job, or, how do you say, a position, for me. It's been my life. And, while I know so many of you, I also want to thank all of you whom I don't know, who have supported me and this wonderful institution by coming to our concerts, by listening, by caring, and by making music a priority in *your* life, too.

I thank you for this, and I thank you for the joy of it all. It has been the honor of my life.

With love and gratitude,

Seiji Ozawa

Seiji

MSTISLAV ROSTROPOVICH

Paris, 9 March 2002

After my exile from Russia in 1974, I first conducted the Boston Symphony Orchestra in Verdi's *Requiem*, at Tanglewood in 1975. Then, on August 9 that summer, I was to conduct the BSO in a program including Shostakovich's Fifth Symphony. Four hours before the concert, I received the phone call from Moscow telling me that Shostakovich was dead. When I came to the concert, I was so depressed by the death of my teacher and friend that I had no strength to announce his death to the audience. I asked Seiji to make the sad announcement, and I asked the public to honor the memory of the trespassed composer by standing. In those hours Seiji was a great support to me. Ever since then, it has been impossible for me to separate the BSO and my close friend Seiji Ozawa in my mind.

Lincoln Russell



Seiji Ozawa and Mstislav Rostropovich in February 1987, at the time of Mr. Rostropovich's sixtieth-birthday concerts with the BSO at Symphony Hall

But I came to know Seiji much earlier, when he was music director of the Toronto Symphony. I came there to play Shostakovich's Cello Concerto, which was quite new at that time. The concert was a great success, and I was greatly impressed by my acquaintance with this gigantically gifted conductor. When I returned to Moscow, I told Shostakovich: "I played your concerto with a very young conductor, Seiji Ozawa. Remember his name; you will yet hear about him."

I have performed many times with the BSO under Seiji's baton. We have made recordings together with the Boston Symphony, and we have appeared together throughout the world. Every visit to Boston became for me a lifetime memory. Its reputation as one of the world's best orchestras that the Boston Symphony Orchestra justly enjoys is closely connected with the name of this great conductor.

My beloved brother, dearest Seijinka—As you prepare to leave this great orchestra after so many years, I salute your extraordinary tenure here and share what must be a universal sadness in this city at your leaving.

With admiration and love,



Slava

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Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-first Season, 2001-02
SALUTING SEIJI OZAWA IN HIS FAREWELL SEASON

Thursday, April 4, at 8
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Friday, April 5, at 8
Saturday, April 6, at 8

SEIJI OZAWA conducting

Celebrating Mstislav Rostropovich's 75th Birthday

WILLIAMS — *for Seiji!*

TANGUY — Cello Concerto No. 2 (2000)
(American premiere)
I. Très expressif
II. Passionné
III. Très mystérieux
IV. Vif

MSTISLAV ROSTROPOVICH

INTERMISSION

DVOŘÁK — Cello Concerto in B minor, Opus 104
Allegro
Adagio, ma non troppo
Finale: Allegro moderato

Mr. ROSTROPOVICH

Mstislav Rostropovich's appearances this week are supported by a gift from the Elfers Fund for Performing Artists, established in honor of Deborah Bennett Elfers.

This month's Boston Symphony Orchestra performances conducted by Seiji Ozawa are supported by a generous gift from Nathan and Lillian Miller in honor of Maestro Ozawa in this, his final season as BSO Music Director.

This week's concerts are presented in honor of the members of the Higginson Society who support the Boston Symphony Orchestra Annual Fund at the Patron level (see page 32).

These concerts will end about 9:55.

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The Henry Lee Higginson Memorial Concert

Thursday, April 4, 2002



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

John Williams
for Seiji!


Lincoln Russell

John Williams was born in New York on February 8, 1932, and now lives in Los Angeles. He composed for Seiji! *in March and April of 1999, writing the work as a gift for Seiji Ozawa on the occasion of Mr. Ozawa's twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Ozawa led the BSO in the first performances on April 22, 23, 24, and 27, 1999, at Symphony Hall. John Williams led the only other BSO performance, on July 11, 1999, at Tanglewood that summer. The score calls for three flutes (third doubling piccolo), two oboes, English horn, three clarinets (third doubling E-flat clarinet), two bassoons, contrabassoon, five horns, three trumpets, three tenor trombones, bass trombone, tuba, timpani, glockenspiel, marimba, triangle, bell tree, cymbals, suspended cymbals, medium and large tam-tams, pitched drums, bass drum, piano/celesta, harp, and strings.*

The history of John Williams's career is a history of remarkable musical collaboration. From his first decades as a student playing jazz piano on the side to his most recent works written for specific soloists and ensembles of the concert stage, he seems always to have drawn inspiration from others, and from the world around him, in achieving his musical and expressive ends. His most celebrated collaborations, of course, have been those with such movie directors as Steven Spielberg and George Lucas in Hollywood for blockbuster movies including the *Star Wars* and Indiana Jones series, *E.T.*, *Jaws*, and *Schindler's List*, to name only a few. This past February he earned his fortieth and forty-first Academy Award nominations, for his scores to *A.I.: Artificial Intelligence* and *Harry Potter and the Sorcerer's Stone*. Williams has been involved in the intricately cooperative process of writing music for film and television since the years immediately following his time at Juilliard. His Hollywood experience has encompassed not only composition but also conducting, arranging, and performing as a pianist. By the time he succeeded Arthur Fiedler as conductor of the Boston Pops in 1980, his film music was world-famous.

Now Boston Pops Laureate Conductor, Williams was conductor of the Boston Pops from 1980 through the 1993 season. Since that time, while continuing to write film music, he has increasingly focused his attention on concert music. This is not a new endeavor: music for the concert hall has always been a part of his output, as evidenced by his Flute Concerto (1969) and his Violin Concerto (1977), both written when he was also busy with movie projects. Given his history of artistic collaboration, it is significant that many of Williams's recent scores were written as concertos (or concerto-like pieces) for particular performers, including *TreeSong* for violinist Gil Shaham, premiered at Tanglewood in July 2000 and subsequently recorded for release on compact disc; his bassoon concerto *The Five Sacred Trees* for the New York Philharmonic's Judith LeClair, and his Tuba Concerto for former Boston Symphony principal tuba Chester Schmitz. He has also written works for Cleveland Orchestra principal trumpet Michael Sachs and for Los Angeles Philharmonic principal clarinet Michele Zukovsky, as well as a Cello Concerto for Yo-Yo Ma premiered in the inaugural Seiji Ozawa Hall concert at Tanglewood in 1994. A concerto for Dale Clevenger, the Chicago Symphony Orchestra's principal horn, is forthcoming.



This week's concerts are named in honor of the members of the Higginson Society who support at the Patron level.

Patrons help to sustain the musical excellence of the Boston Symphony Orchestra, maintain Symphony Hall and support the BSO's education and outreach programs, through gifts of $10,000 or more to the Annual Fund. The Boston Symphony Orchestra gratefully acknowledges their generosity and commitment to the future of music.

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Williams wrote the orchestral showpiece *for Seiji!* to honor Seiji Ozawa's twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Ozawa himself led the BSO in the first performances, in April 1999 at Symphony Hall in Boston. In this gift to his close colleague, Williams drew on his long experience working with the musicians of the Boston Symphony both as ensemble and as individuals. *for Seiji!* is as much a salute to the shared musical legacy of Seiji Ozawa and the BSO as it is a tribute to the maestro himself.

—Robert Kirzinger

John Williams provided the following comments on "for Seiji!" at the time of the premiere:

for Seiji! is a collection of musical thoughts and jottings that form a kind of *Festschrift** for orchestra, which has been written for Seiji Ozawa and the Boston Symphony Orchestra as they celebrate twenty-five years of artistic collaboration.

These jottings also form little portraits of just a few of the great soloists in the orchestra's ranks, and, at other moments, sketches of entire sectional groups. I've attempted to "freeze-frame" some of the wonderful sonorities the orchestra produces that are among my personal favorites.

The piece is based on the interval of the major second, which, like its sister interval, the seventh, has to be constantly tuned and retuned in performance, according to its modal and harmonic context. Musicians make these adjustments intuitively, and the tuning of this small interval is one of the great secrets of good orchestral intonation, which is, in turn, a major prerequisite to making a beautiful sound.

The piece opens with sonorous brass intoning a low "D," which in my mind is a kind of signature pitch level of the Boston Symphony as its sound resonates with the empathetic and all-knowing walls of Symphony Hall. The strings then sound the secundal "E" and we proceed from there, as a five-note melodic *idée fixe* carries us along.

I've dedicated all of this to Seiji, who has not only led the orchestra but has tended and nourished it through these many years, thus preserving and invigorating a great tradition. These few notes are but a small tribute to Seiji and the great Boston heritage we all so rightly treasure.

—John Williams

*A *Festschrift* (German for "festival-writing") is, in its literal sense, a collection of writings published in tribute to its honoree.

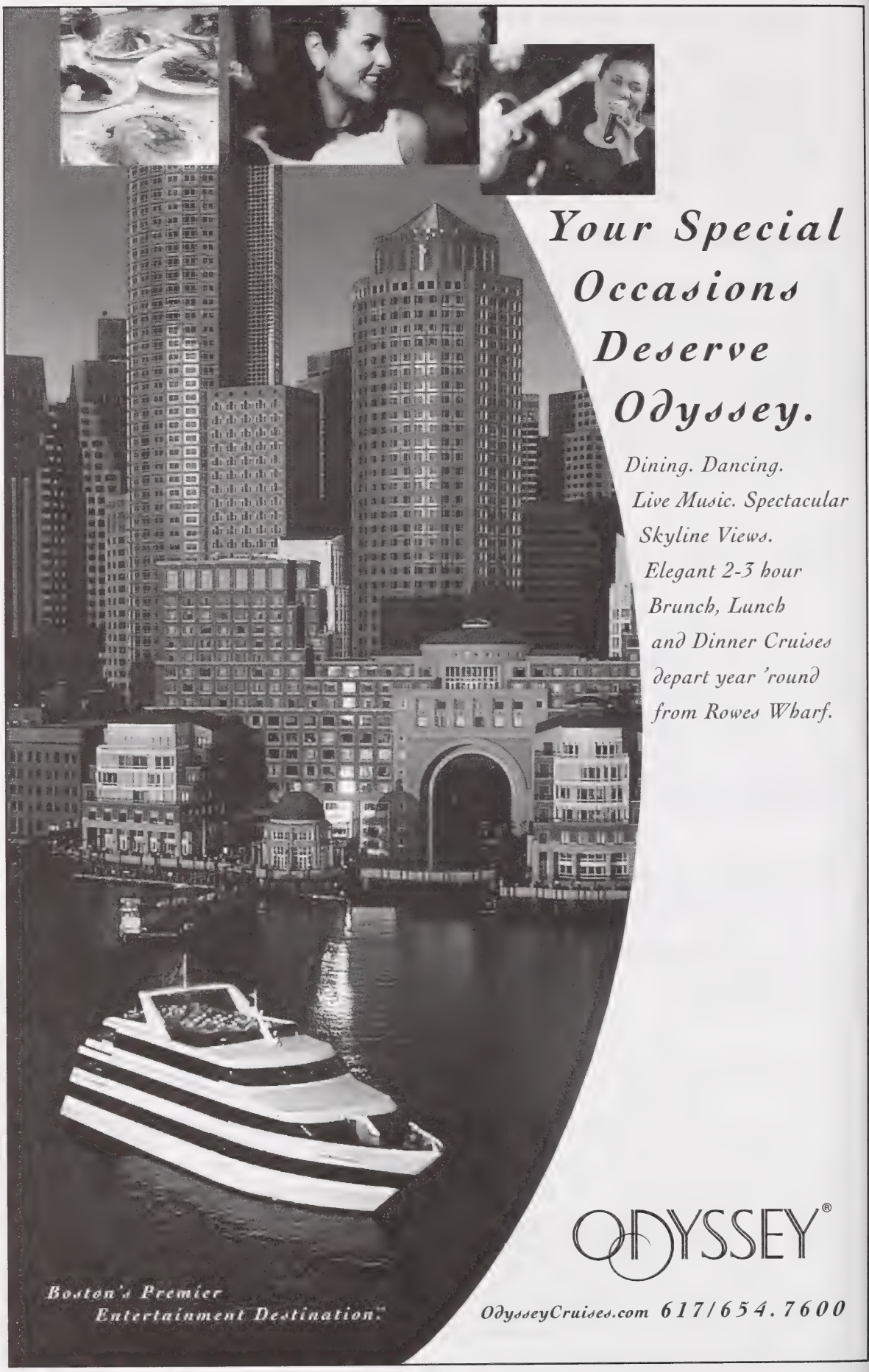


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Eric Tanguy
Cello Concerto No. 2



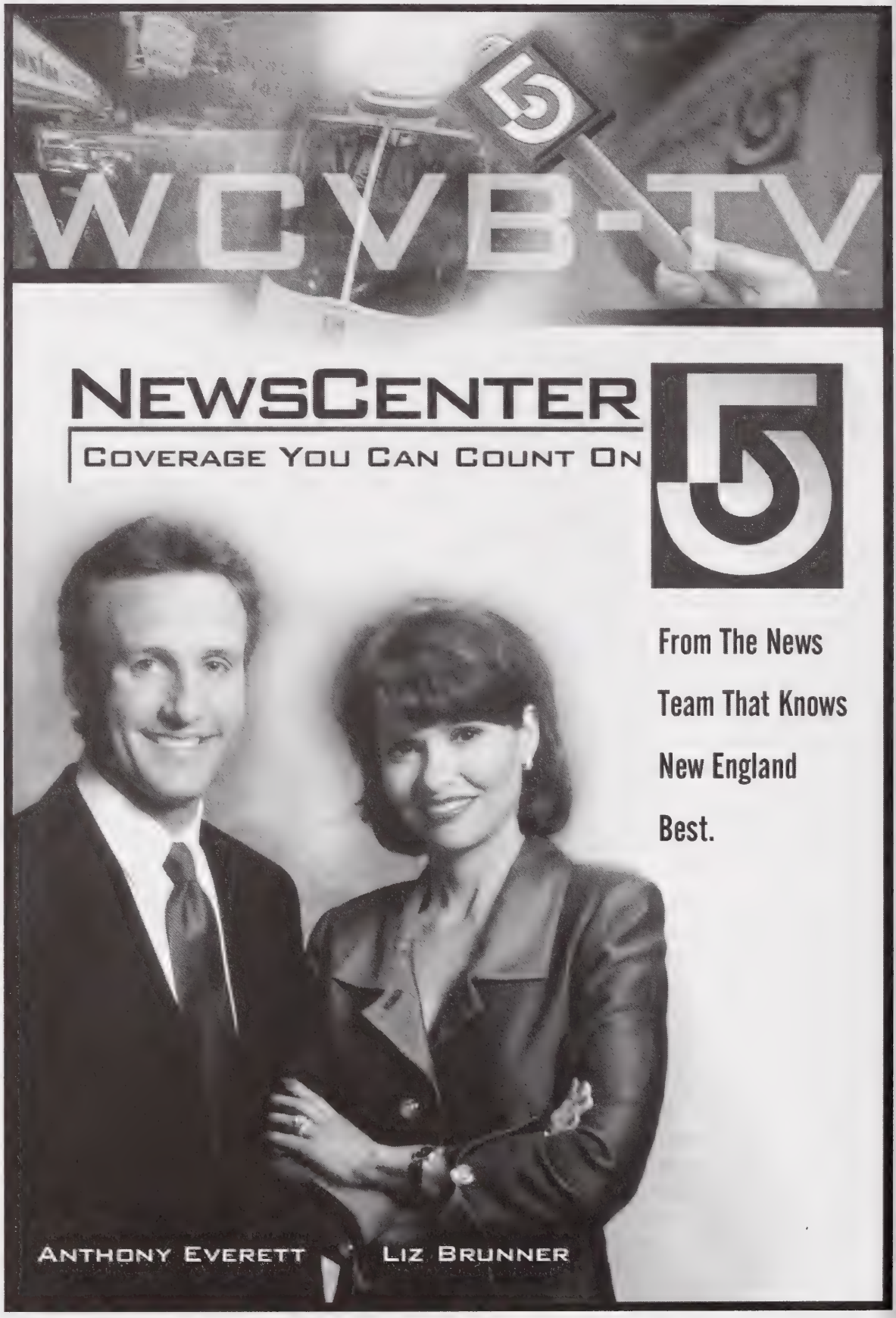
Eric Tanguy was born in Caen, France, on January 27, 1968, and lives in Paris. He began his Cello Concerto No. 2 at the suggestion of Mstislav Rostropovich and wrote it between January and September 2000. Rostropovich was soloist and Jacques Mercier conducted the Orchestre National d'Île de France in the premiere performance, which took place at the Flâneries Musicales de Reims festival on July 11, 2001. This is the American premiere. Ozawa, Rostropovich, and the BSO will give the first New York performances next week at Carnegie Hall. The commission for the concerto came from Hervé Corre de Valmalète for the Foundation Marcel de Valmalète, with support from Fonds d'Action SACEM. In addition to the solo cello, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, two trombones, timpani, and strings. Tanguy's Cello Concerto No. 2 is about twenty-nine minutes long.

Eric Tanguy and Mstislav Rostropovich met at the festival Flâneries Musicales de Reims in the summer of 1999, where Tanguy's *Eclipse* was performed on August 11, 1999, during the last solar eclipse of the old millennium. Rostropovich performed the Dvořák Cello Concerto at the festival the following day. Tanguy heard this performance and was moved to approach the cellist backstage to express his appreciation. Rostropovich, for his part, told Tanguy that he had heard the young composer's music and immediately suggested a new concerto.

Tanguy began his concerto the following January, initially feeling somewhat intimidated at the prospect of composing for a cellist responsible for the world premieres of pieces by Prokofiev, Shostakovich, Lutosławski, and Britten. He met frequently with Rostropovich in Paris to discuss the piece. "I brought him my work, page after page. Rostropovich gave me, with incredible generosity, a lot of advice about the balance between cello and orchestra.... The solo part is inspired by the strength and poesy of Rostropovich's playing." Tanguy completed his concerto in September 2000.

Eric Tanguy was born in Caen, France, and studied the piano and the violin in childhood. He had already tried his hand at composing small pieces when, at fourteen, he attended a concert in Caen of Ivo Malec's music conducted by the composer. This was a "revelation" for Tanguy, helping to put him on the path to becoming a composer himself. Three years later his violin teacher introduced him to the Romanian-born composer Horatiu Radulescu, who became his first teacher of composition and from whom he learned the important twentieth-century techniques. Later he attended the Paris Conservatoire, where he studied with Ivo Malec and Gérard Grisey. In 1994 he was resident at the Villa Medici of the French Academy in Rome. He has participated in the Darmstadt Summer Courses regularly since 1986 and in 1995 was a guest of Henri Dutilleux at Tanglewood, where Dutilleux was composer-in-residence. Tanguy himself is currently composer-in-residence with the Orchestre de Bretagne. That orchestra, conducted by Stefan Sanderling, gave the world premiere of his orchestral work *INCANTO* at New York's Lincoln Center in January of this year.

Of his time at the BSO's summer home, Tanguy says that "I was really amazed by my stay at Tanglewood, on the one hand because I was able to hear live for the first time Seiji Ozawa and the Boston Symphony, on the other because I could spend extended time with Henri Dutilleux, and with composers of my own generation." As to the present performances of his Cello Concerto No. 2 he observes, "The fact that this concerto


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is now being performed by Seiji Ozawa and the BSO with Rostropovich is for me a huge and particular honor, especially since Mr. Ozawa has collaborated frequently with such composers as Dutilleux, Messiaen, and Takemitsu, who are for me legends of the twentieth century."

Tanguy has worked with many important ensembles, soloists, and conductors, including the Ensemble InterContemporain, Orchestre de Paris, the Arditti String Quartet, and the Tokyo Sinfonietta; flutists Pierre-Yves Artaud and Patrick Gallois; violinists Maryvonne Le Dizès and Ivry Gitlis, and conductors Semyon Bychkov, Jesús López-Cobos, and Michel Plasson, among others. Motivated by "the transmission of creative energy between artists," Tanguy takes a passionate interest in contemporary painting, dance, literature, and philosophy. He has written several pieces in collaboration with the philosopher Michel Onfray, including the opera *Chronos*, scheduled for performance in the 2002-03 season. Among his other works are several concertos, including the Cello Concerto No. 1 (1995), two concertos for violin (1990; 1997), and the Flute Concerto (1992), as well as numerous works for solo instruments, chamber combinations, voice, and orchestra.

Eric Tanguy's compositional approach is based on the use of modes, or scales of unique intervallic orderings, like those commonly used prior to the Baroque era. His teachers Radelescu and Grisey had been central in creating what is known as "*spectrale*" music, in which the harmony, melody, and form of a piece are (often) determined in part through spectral analysis of some acoustic model. *Spectrale* music is notable for its organic forms and extended use of the natural harmonic series, including microtonally related overtones. Although what he learned from his work in the *spectrale* technique continues to inform his music in some ways, Tanguy largely abandoned that approach and the use of microtones by about 1993, having become interested in modal composition while still at the Paris Conservatoire because he was concerned with "writing music that belongs to its time but that doesn't renounce other roots, as, for example, that of Sibelius, Bartók, Shostakovich, and Stravinsky. The real issue for any creator is to search for a language that transfigures the musical inheritance." Tanguy refined his "modal" method partly through study of the music of Henri Dutilleux and the late Iannis Xenakis.

Melody, a virtually non-stop unfurling of long, developing lines primarily in the solo part, forms the backbone as well as the expressive impetus of the Cello Concerto No. 2. Orchestral counterpoint and color provide motive-related commentary, environment, and occasionally impetus for the soloist's melodic excursions. Tanguy writes, "The work is the fruit of an extraordinary encounter with Mstislav Rostropovich at the festival Flâneries Musicales de Reims in August 1999. The score, the duration of which is about twenty-nine minutes, is divided into four movements, each investigating music of specific character: 'Très expressif'; 'Passionné'; 'Très mystérieux'; and 'Vif' ('Lively'). Throughout the concerto the soloist establishes a genuine dialogue with the orchestra through music that is at once intense and melancholy, written to exploit both the lyrical and virtuosic possibilities of the cello."

—Robert Kirzinger



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Antonín Dvořák
Cello Concerto in B minor, Opus 104



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his B minor Cello Concerto in New York, beginning the first movement on November 8, 1894, and the finale on New Year's Day of 1895. He had meanwhile begun the full score on November 18, reaching the finale on January 12, 1895, and completing the whole, "Thanks be to God...9 February 1895, on the day of our [son] Otáček's birthday, Saturday in the morning, 11:30 a.m." A month after he returned home, Dvořák's sister-in-law, Josefina Kaunitzová, with whom he had once been in love, died of a serious illness, leading the composer to substitute sixty bars of new music replacing four measures just before the end (see below). After the last bar, Dvořák wrote in the manuscript: "I finished the Concerto in New York, but when I returned to Bohemia I changed the end completely as it stands here now. Písek, 11 June 1895." The score is dedicated to Dvořák's close friend, the cellist Hanuš Wihan, but the first performance was given by Leo Stern as soloist with the London Philharmonic Society at Queen's Hall on March 19, 1896, under the composer's direction. The first American performance was given by the Boston Symphony Orchestra under the direction of Emil Paur at the Music Hall in Boston on December 19, 1896, with principal cellist Alwin Schroeder as soloist. The concerto has also been played at BSO concerts by Schroeder and Heinrich Warnke under Wilhelm Gericke's direction; by Otto Urack and Joseph Malkin under Karl Muck; by Jean Bedetti under Pierre Monteux, in a performance of just the first movement; by Zara Nelsova under Ernest Ansermet; by Gregor Piatigorsky under Serge Koussevitzky, Richard Burgin, and Charles Munch; by Pierre Fournier and André Navarra under Munch; by Leonard Rose under Munch and Erich Leinsdorf; by Stephen Kates under Leinsdorf; by Mstislav Rostropovich under Leinsdorf and Seiji Ozawa; by Jules Eskin under Charles Mackerras; by Frans Helmerson under Ozawa; by Yo-Yo Ma under Ozawa (including the most recent Tanglewood performances, in July 1996 and July 2001); by Ma under David Zinman; by Mischa Maisky under Robert Spano; and by Lynn Harrell under Roger Norrington (the most recent subscription performances, in March 1996). In addition to the cello soloist, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings, plus triangle in the last movement only.

Antonín Dvořák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person...a plain and simple Bohemian *Musikant*." In the spring of 1891 Dvořák received an invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer, and who had unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000—to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision to leave home was very difficult for Dvořák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World*

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Symphony—composed between January and May 1893 and premiered by the New York Philharmonic under Anton Seidl on December 16, 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa.

The father of Dvořák's secretary and assistant Joseph Kovařík was schoolmaster, organist, and choirmaster in Spillville, and Dvořák decided to summer there with his wife, six children, a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvořák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvořák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he was held in

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particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvořák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus' discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the composer's salary coming in only on an irregular basis, and partly because Dvořák was once more hesitant to leave his homeland for a long period.



Josefina and Anna Čermáková; Dvořák married Anna, shown seated in this picture, about a year after the photograph was taken.

On November 1, 1894, he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanuš Wihan, and Josefina Kaunitzová. The Irish-born Herbert—best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, but also a conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on March 9 and 10, 1894. Dvořák, in attendance at the premiere, was delighted with the work, and with his friend Hanuš Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request of some time earlier. Cellist of the Bohemian Quartet, Wihan suggested a number of revisions to the solo line of Dvořák's concerto, some of which were adopted by the composer.

On one point, however, Dvořák would not bend: Wihan wrote a fifty-nine-bar cadenza for insertion into the finale, but this would have conflicted with Dvořák's conception of the ending as a tribute to his beloved sister-in-law Josefina Kaunitzová. While working on the second movement of the concerto, the composer had received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéž duch můj sám*"), the first of the Four Songs, Opus 82, from 1887-88, and a special favorite of Josefina's. Shortly after Dvořák's return home, Josefina died, and he wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in the context of the B major finale), Dvořák brings in another recollection of "*Leave me alone*," giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello. Yet Dvořák ends the music in a burst of high spirits, on, in Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of the composer's time in America, has nothing in it of that country.

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The concerto is brilliantly and vividly scored from the very start, where Dvořák, in his typical fashion, alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: thus, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages ever written for the horn"). At the end of the concerto, the return of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn.

Dvořák also proves himself a wise master of formal architecture. In the first movement, after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the *second* subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The standard literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the hard-to-pull-off Schumann concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvořák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvořák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

—Marc Mandel

A somewhat different version of this program note appeared originally in the program book of the San Francisco Symphony, copyright ©1983.

More . . .

A website with the latest information on all facets of John Williams's music, including notes on his pieces for the concert hall, can be found at www.johnwilliams.org. In addition to recordings of his film scores, a good deal of John Williams's concert music is available on compact disc. This includes the bassoon concerto *The Five Sacred Trees*, recorded by the original soloist, Judith LeClair of the New York Philharmonic, with the London Symphony Orchestra under the composer's direction (Sony Classical), as well as his Flute Concerto, with soloist Peter Lloyd, and Violin Concerto, with soloist Mark Peskanov, with Leonard Slatkin conducting the London Symphony Orchestra (Varèse-Saraband). Three important new releases have appeared this season. The first, issued in September 2001, features violinist Gil Shaham performing *TreeSong* for violin and orchestra (written for Shaham), the Violin Concerto, and Three Pieces from *Schindler's List* with the composer conducting the Boston Symphony Orchestra (Deutsche Grammophon). Williams's concert suite of music for the millennium film *American Journey* is on a disc of the same name released this past January; this also includes *Call of the Champions*, the official theme for the 2002 Winter Olympics in Salt Lake City, along with other pieces (Sony Classical). The most recent disc, released in February of this year to mark the composer's seventieth birthday, is "Yo-Yo Ma Plays the Music of John Williams." John Williams conducts the Los Angeles Recording Arts Orchestra, with Ma performing his Cello Concerto (written for the opening of Seiji Ozawa Hall at Tanglewood in 1994 and premiered on that occasion by Ma with Williams conducting the BSO), *Elegy* for Cello and Orchestra, and *Heartwood*. Also on that disc, Ma performs Williams's Three Pieces for Solo Cello (Sony Classical).

Not much has been written yet about the music of Eric Tanguy; most of our information came from the composer himself and from his publisher, Editions Salabert. A biog-

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raphy and catalog of his works can be found at Salabert's website, www.salabert.fr. The Cello Concerto No. 2 has not yet been recorded. Other works by Tanguy may be found on CD with a little searching (most are on labels with limited U.S. distribution). Among these are his Violin Concerto with Rodrigue Milosi, violin, and Concerto for Flute and Sixteen Instruments with Pierre-Yves Artaud, flute (Chamade); *Océan N.Y. Fantaisie*, *Avènement de la ligne*, and several other works on Salabert's own label; and Tanguy's Piano Sonata and *Les Jardins des délices* for soprano, flute, and cello on text of Michel Onfray (Chamade).

—Robert Kirzinger

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The new article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Dvořák's B minor Cello Concerto (Oxford paperback). Donald Francis Tovey's program note on the concerto appears in his *Essays in Musical Analysis* (Oxford paperback). Mstislav Rostropovich has made eight studio recordings of Dvořák's B minor concerto, of which four are currently available on compact disc: with Václav Talich conducting the Czech Philharmonic (Supraphon, from 1952), Adrian Boult conducting the Royal Philharmonic (Testament, from 1957), Herbert von Karajan conducting the Berlin Philharmonic (Deutsche Grammophon "Originals," from 1968), and Carlo Maria Giulini conducting the London Philharmonic (EMI "Great Recordings of the Century," from 1977). Other noteworthy recordings include Yo-Yo Ma's with Kurt Masur and the New York Philharmonic (Sony Classical), Jacqueline du Pré's with Daniel Barenboim and the Chicago Symphony Orchestra (EMI), Pierre Fournier's with George Szell and the Berlin Philharmonic (Deutsche Grammophon), and Janos Starker's with Antál Dorati and the London Symphony Orchestra (Mercury). Those interested in historic recordings should seek out Pablo Casals's with George Szell and the Czech Philharmonic (EMI "Great Recordings of the Century," from 1937).

—Marc Mandel

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Mstislav Rostropovich—or "Slava" as he is known to much of the world—is internationally recognized as a consummate musician and an outspoken defender of human rights. He has recorded virtually the entire cello repertoire and has inspired many of this century's finest composers to create works especially for him. He was music director of the National Symphony Orchestra for seventeen seasons and enjoys special relationships as conductor with such widely varied orchestras as the London Symphony, the Vienna Philharmonic, and the Orchestre de Paris. He has conducted the foremost orchestras on virtually every continent. This year, Mstislav Rostropovich turned seventy-five; this season, special celebrations have been organized worldwide to honor this remarkable man and musician. On the day itself, March 27, 2002, London played host to a remarkable assemblage of performers, including Seiji Ozawa, Zubin Mehta, Mariss Jansons, Evgeny Kissin, Gidon Kremer, Yuri Bashmet, and Martha Argerich with the London Symphony Orchestra. Mr. Rostropovich was also honored with an official state dinner at Buckingham Palace hosted by HRH Queen Elizabeth II. Celebrations have already occurred in Amsterdam and Tokyo and will continue well into 2003, in cities such as Vienna and Rome. Immediately following his birthday celebrations in London, Mr. Rostropovich flew to North America, where his appearances include a concerto gala in Philadelphia's new Verizon Hall with Ignat Solzhenitsyn conducting the Philadelphia Chamber Orchestra; Boston Symphony concerts in Boston and New York marking his friend Seiji Ozawa's final season as music director of the BSO; a "Shostakovich Festival" at Lincoln Center with the London Symphony Orchestra under Rostropovich's direction, and a two-week Britten festi-

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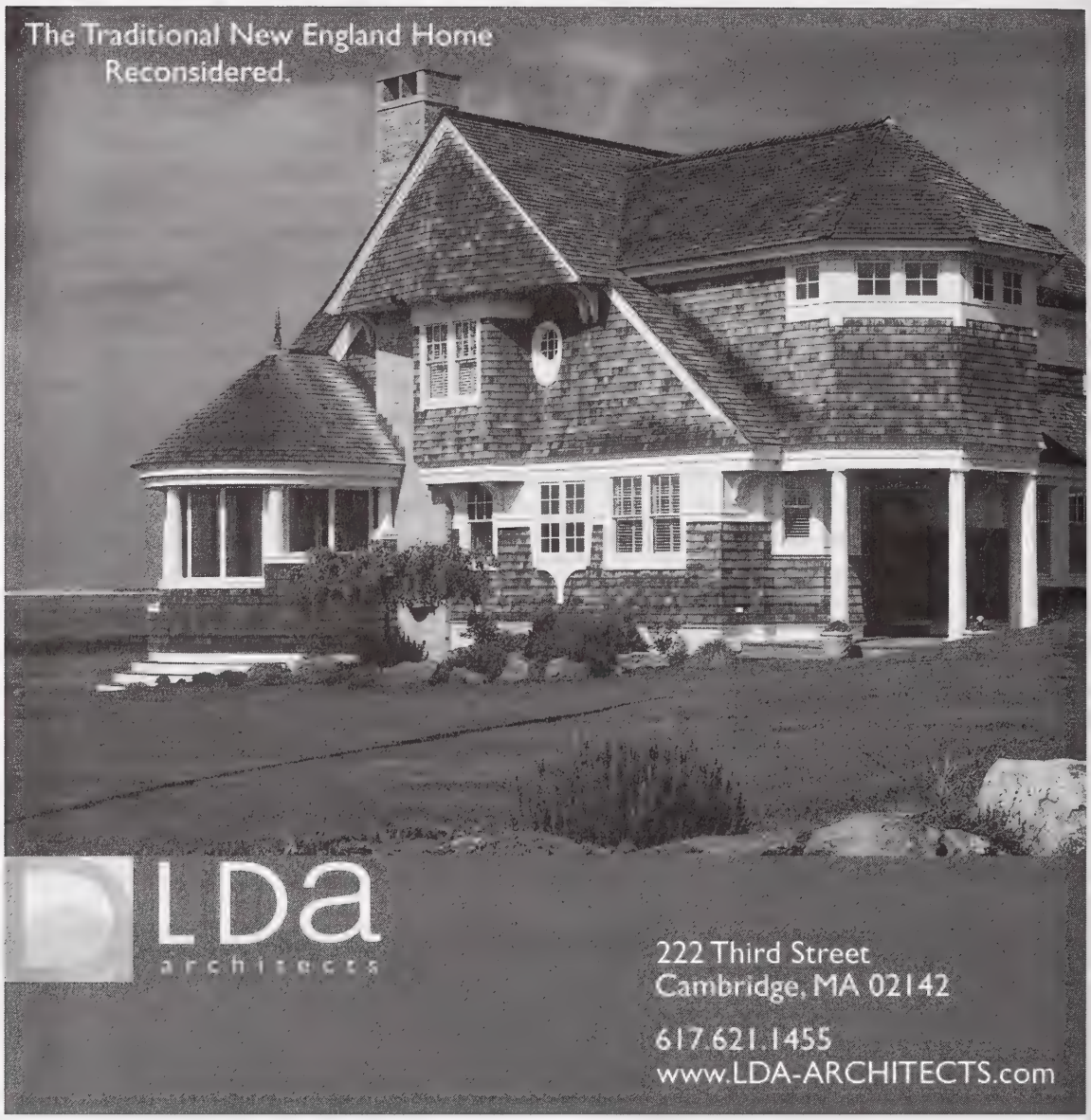


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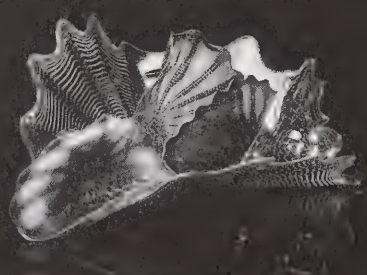
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val with the Chicago Symphony, culminating with the *War Requiem*. He also performs gala concerto performances on the west coast with the Seattle, San Francisco, Pacific, and Santa Barbara symphony orchestras, and in the midwest and south with the Toledo, Jacksonville, and Atlanta symphony orchestras.

Mr. Rostropovich has devoted much of his career to music of the twentieth century, dedicating entire performances with the London Symphony to music of Britten, Shostakovich, Prokofiev, and Schnittke. He organized the "Shostakovich Festival" during the 1996-97 season in St. Petersburg, featuring the St. Petersburg Philharmonic, and then the following year in Tokyo with the New Japan Philharmonic and the Yomiuri Symphony Orchestra. Also in 1996-97 he led concert performances in Moscow and St. Petersburg of Shostakovich's opera *Lady Macbeth of the Mtsensk Region*, which had not been performed in its original version since 1932. Mr. Rostropovich's interest in contemporary music has led to his conducting the world premieres of almost sixty orchestral works, as well as operas by Schnittke and Shchedrin. As president of the Evian Festival in France he has conducted the premieres of four chamber operas, including *Ligeia* by Augusta Read Thomas and *Aquarium*, an opera-ballet by Sofia Gubaidulina. The list of contemporary cello compositions dedicated to him now numbers more than 170, including works by Prokofiev, Shostakovich, Britten, Dutilleux, and Bernstein. He holds more than forty honorary degrees, and more than 130 major awards and decorations bestowed by more than thirty different nations, including Knight Commander of the Most Excellent Order of the British Empire, Commander of the Legion of Honor of France, membership in the Academy of Arts of the French Institute (often called the "Forty Immortals"), the "Praemium Imperiale" of the Japan Art Association, the Presidential Medal of Freedom of the United States, a 1992 Kennedy Center Honor, and the 1995 Polar Prize (shared with Elton John). Prior to leaving the USSR on an exit visa in 1974, he had received the Stalin Prize, had been named a People's Artist of the USSR, and was a recipient of the Lenin Prize, then that nation's highest honor.

Mr. Rostropovich works tirelessly as a defender of human rights. His celebrated actions include his courageous defense of Alexander Solzhenitsyn, and an August 1991 trip to Moscow—unheralded, visa-less, and at great risk to his life and freedom—to join those in the Russian White House resisting the attempted coup. For this support he was presented with the State Prize of Russia. Other awards reflecting his efforts on behalf of human rights include the Annual Award of the International League of Human Rights. His current efforts for humanitarian aid are channeled toward helping children's health in Russia. Since 1992 the Vishnevskaya-Rostropovich Foundation has sent more than $5 million in medicine, food, and equipment to children's hospitals in Russia, supporting village clinics as well as big-city centers.

Mr. Rostropovich's appearances as cello soloist with the Boston Symphony date back to his BSO debut under Erich Leinsdorf's direction in October 1965, since which time he has returned on numerous occasions as soloist with Seiji Ozawa conducting, including the BSO's Centennial Gala in October 1981 and performances in Boston and New York marking Mr. Rostropovich's sixtieth and seventieth birthdays. He has recorded cello concertos of Shostakovich and Glazunov with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon, and has also appeared with the Boston Symphony as guest conductor, first in 1975 at Tanglewood and most recently at Tanglewood in 1998.



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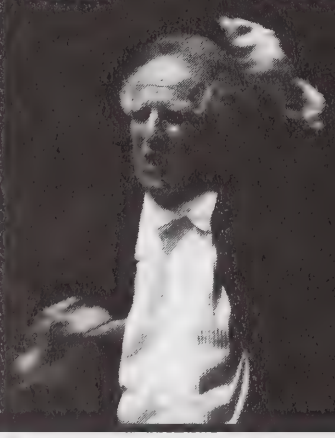
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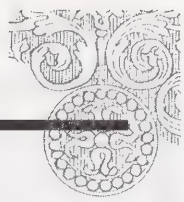
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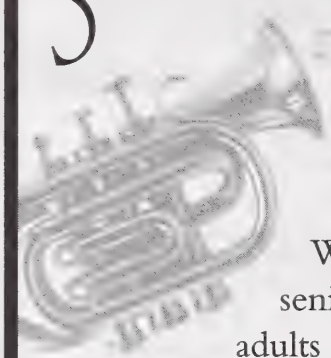
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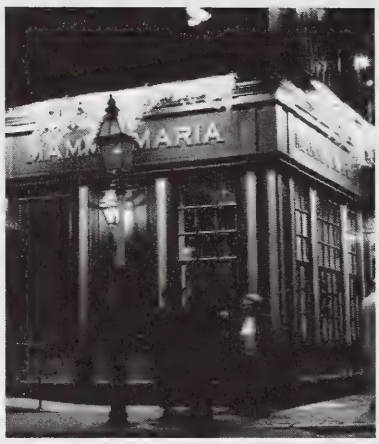


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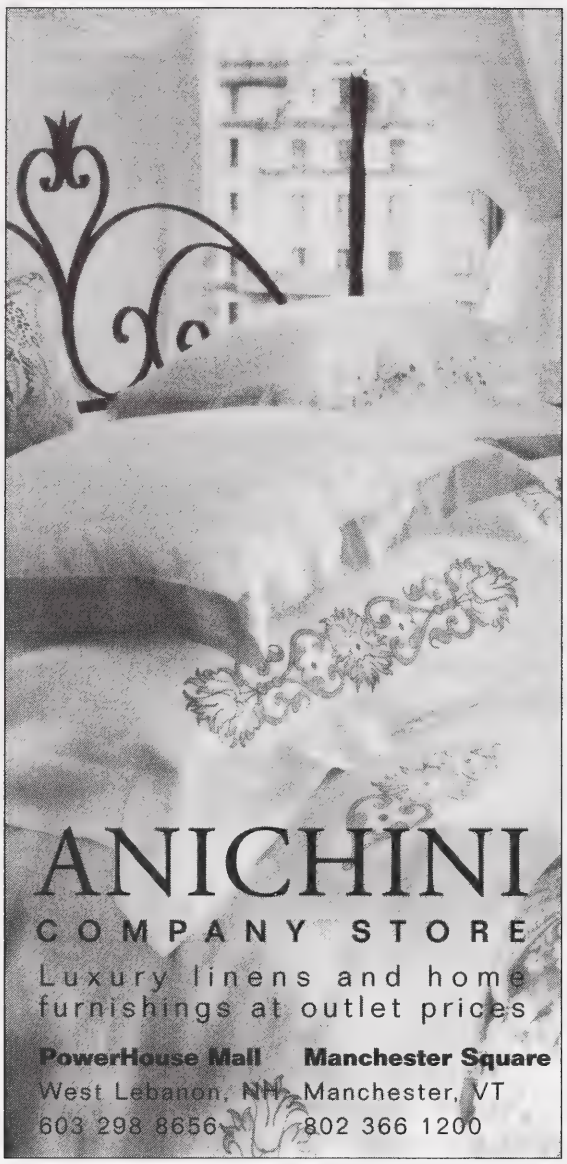
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Saluting Seiji Ozawa



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FINAL PROGRAMS OF THE SEASON . . .

Saturday, April 13, at 8

SEIJI OZAWA conducting

Pre-Concert Talk by Marc Mandel, BSO Director of Program Publications

BARTÓK — Concerto for Two Pianos, Percussion, and Orchestra

Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

BENJAMIN PASTERNACK and
RANDALL HODGKINSON, pianos

INTERMISSION

BERLIOZ — *Symphonie fantastique*, Episode from the life of an artist, Opus 14

Reveries, passions. Largo – Allegro agitato e appassionato assai – Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto – Allegro

Thursday, April 18, at 8
Friday, April 19, at 1:30
Saturday, April 20, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

SEIJI OZAWA conducting

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächliches Ländlers. Etwas täppisch und sehr derb.
[In the tempo of a comfortable Ländler. Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant]
Adagio

Seiji Ozawa closes his twenty-nine-year tenure as music director of the Boston Symphony Orchestra with music by three composers with whom he has been closely identified, and with whose music the BSO itself has long been associated. Though Berlioz's *Symphonie fantastique* is an Ozawa signature piece, Bartók's Concerto for Two Pianos, Percussion, and Orchestra is a rarity in the BSO repertoire. The BSO's Mahler tradition was solidified by Seiji Ozawa, who has recorded the complete Mahler symphony cycle with the orchestra for Philips. The quiet, valedictory close of Mahler's Ninth Symphony—the composer's last—promises a moving conclusion to Mr. Ozawa's final Symphony Hall concerts as music director.

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Friday Evening—Saturday, April 13, 8-9:50

SEIJI OZAWA conducting
BENJAMIN PASTERNACK and
RANDALL HODGKINSON, pianos

BARTÓK	Concerto for Two Pianos, Percussion, and Orchestra
BERLIOZ	*Symphonie fantastique*

Thursday 'C'—April 18, 8-9:40
Friday 'A'—April 19, 1:30-3:10
Saturday 'A'—April 20, 8-9:40

SEIJI OZAWA conducting

MAHLER	Symphony No. 9

Sunday, April 28, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

SCHULHOFF	String Sextet
GOLIJOV	Work to be announced
BRAHMS	String Sextet No. 2 in G, Opus 36

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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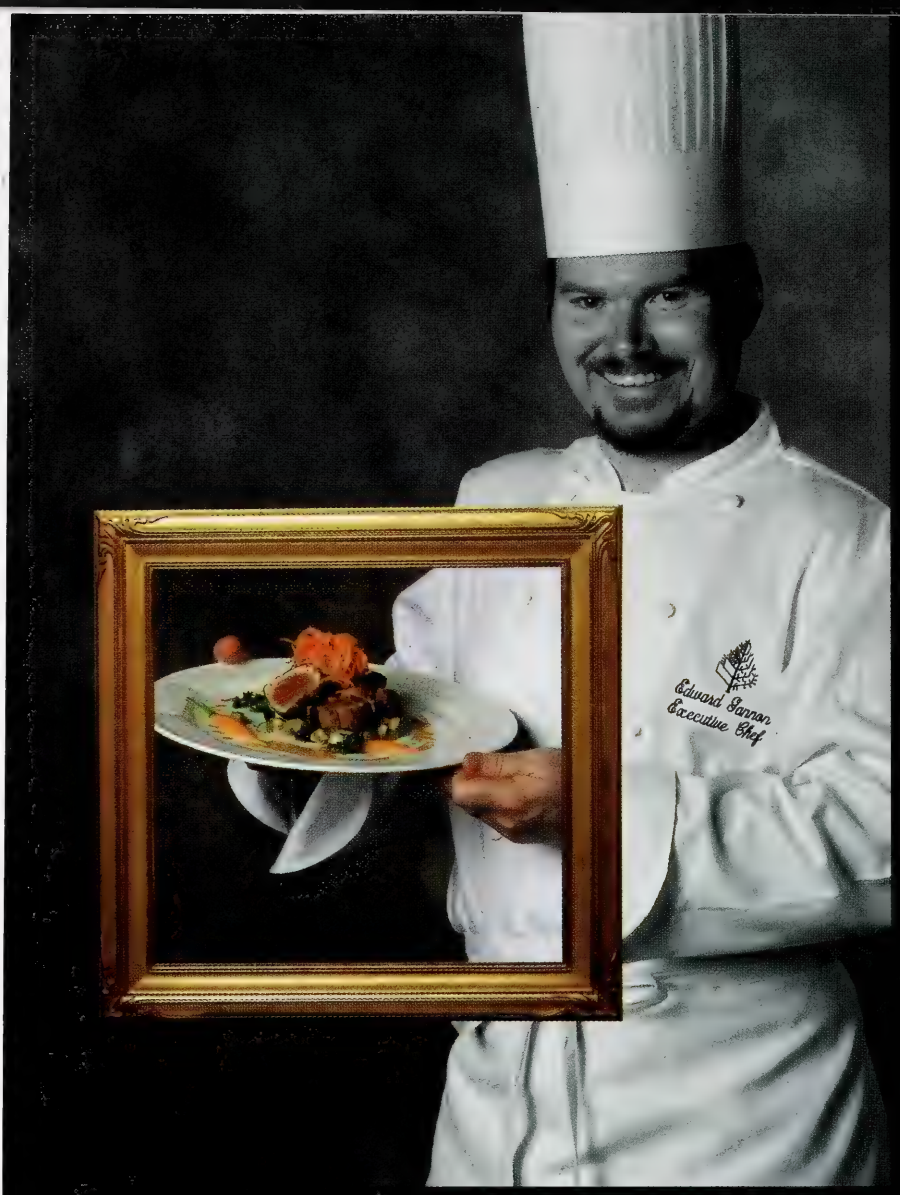
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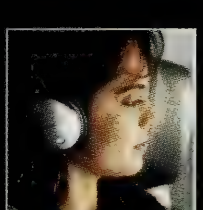
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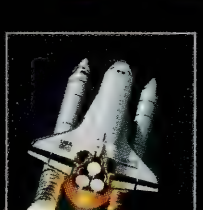
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Rich Warren, *Chicago Tribune*, 6/1/90.



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SCHUBERT — String Trio No. 1 in B-flat, D.471 (Allegro)

DVOŘÁK — Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale. Allegro, ma non troppo

Baldwin piano

Franz Schubert (1797-1828)
String Trio No. 1 in B-flat, D.471 (Allegro)

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later. Both were among the many Schubert works that remained almost entirely unknown after the composer's premature death. The earlier trio, D.471, remained unpublished until 1890. It is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime. Yet it also seems to be aiming at a rather more elevated style, and it is probably significant that Schubert wrote it at about the same time as an overture in B-flat, in which he was consciously trying on Beethovenian wings (the chamber work and the overture grow out of a similar Allegro theme). Lyrical throughout, and covering a remarkably wide range of emotion, the completed movement shows the young genius—not yet out of his teens—aiming at a very high mark indeed. After completing the Allegro, Schubert wrote only a few bars of a slow movement marked "Andante sostenuto" and then—for reasons unknown—dropped the work. He never returned to it again.

Antonín Dvořák (1841-1904)
Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Dvořák's E-flat piano quartet has always been overshadowed in popularity by its siblings, the earlier piano quintet in A, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 quartet is both original and beautiful. Dvořák wrote the work between July 10 and August 19, 1889, thereby fulfilling the long-standing request of his publisher, Simrock, for a piano quartet. Just a week after finishing the score, he began work on his Eighth Symphony, which was already finished by November. Small wonder that when Simrock wrote to Brahms, he remarked that Dvořák's head was "full of music."

The strings open the proceedings with a forceful, somber phrase presented in unison. The piano replies with lighthearted banter, setting the stage for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most strikingly in a chilling passage of string tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor, yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom (a Hungarian

stringed instrument played with mallets), lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players, so often overlooked by composers, love his music!). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands on the four performers.

—Notes by Steven Ledbetter

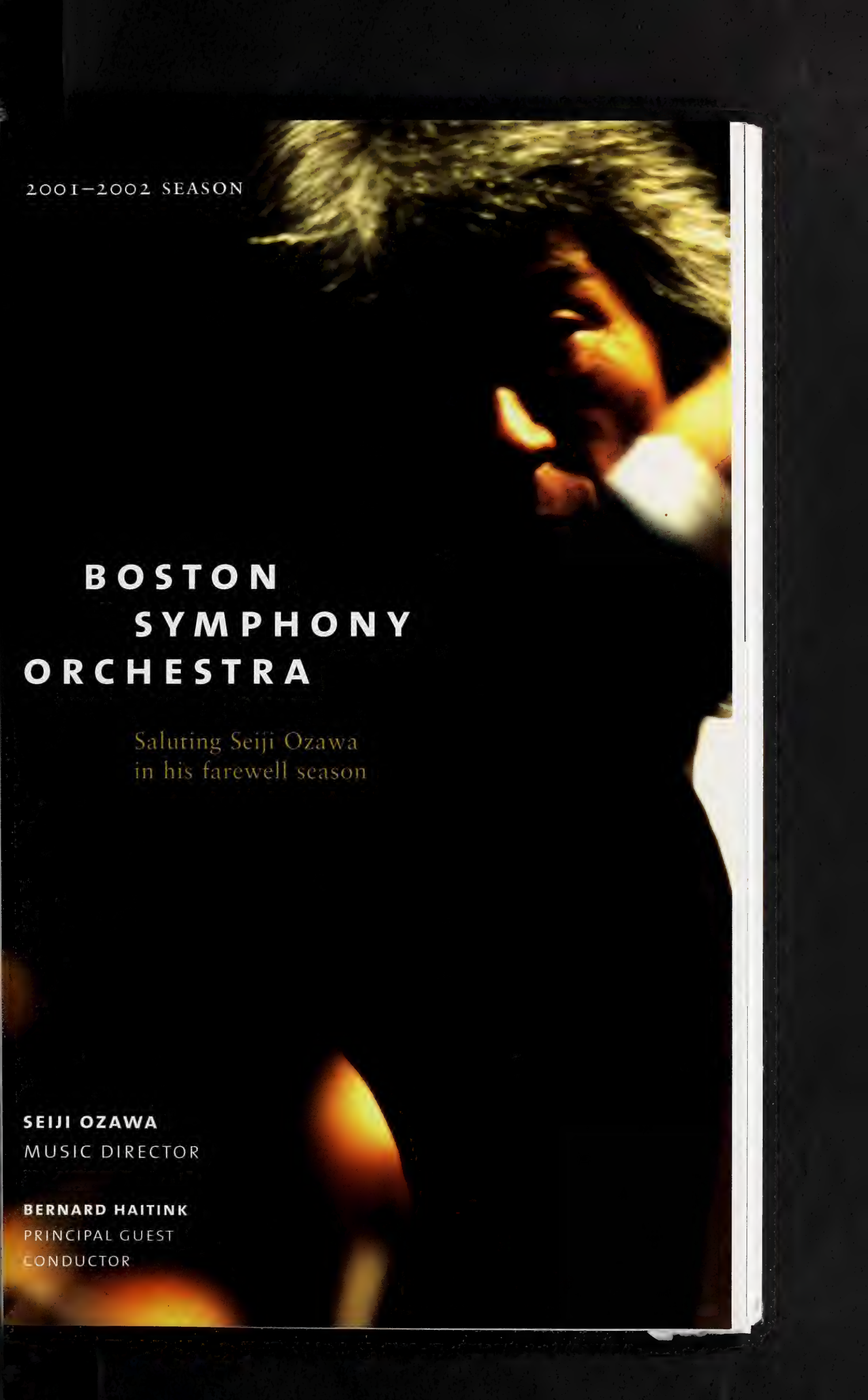
Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul has taught violin, chamber music, and string pedagogy as a faculty member at the Boston Conservatory of Music. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals. In 1997 his performance of the Saint-Saëns Violin Concerto No. 3 with the Civic Symphony Orchestra was cited as a "Best of Boston" solo performance by the *Boston Globe*.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 Mr. Zaretsky immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. For the Artona label, Mr. Zaretsky has made a Bach album with harpsichordist Marina Minkin and two discs with pianist Xak Bjerken: "Black Snow," including music of Shostakovich, Glinka, and Jakob Jakulov, and a Brahms/Schumann disc entitled "Singular Voices," including the two Brahms viola sonatas, Brahms's songs for contralto, viola, and piano, and Schumann's *Märchenbilder* for viola and piano.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. Mr. Pearce has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, the Polish Chamber Orchestra, and the Los Angeles Chamber Orchestra; he has performed at the Vancouver Chamber Music

Festival and at the Grand Teton Music Festival. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.

Pianist **Xak Bjerken** has given solo and chamber music recitals in Europe and throughout the United States. As soloist he has appeared with, among others, the Scottish Chamber Orchestra, Spoleto Festival Orchestra, Cayuga Chamber Orchestra, and Syracuse Symphony Orchestra. He has performed in Alice Tully Hall, Weill Recital Hall, the Phillips Collection, and the Kennedy Center, and was the director of two festivals of twentieth-century music: "Angels, Saints and Birdsong: A Messiaen Festival" and "Through the Iron Curtain: Music of Eastern Europe and the Former Soviet Union." Mr. Bjerken has held chamber music residencies at the Tanglewood Music Center and the Festival of Two Worlds in Spoleto, Italy; he is the pianist of the Los Angeles Piano Quartet, which tours the United States regularly. He has recorded two discs with Boston Symphony violist Michael Zaretsky on the Artona label, and chamber music for Koch International, Chandos, Albany Records, and Mobius Productions. "High Rise," a disc of solo works by seven living composers, was released in January 2001 by CRI. Mr. Bjerken earned his bachelor's degree *cum laude* at UCLA studying with Aube Tzerko, and his master's and doctoral degrees from the Peabody Institute as a student of and teaching assistant to Leon Fleisher. He is an assistant professor of music at Cornell University.


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TANGLEWOOD 2002
Tickets Available Now
For the BSO Summer Season
At Tanglewood

Veteran Spanish conductor Rafael Frühbeck de Burgos will open the BSO's 2002 Tanglewood season with Mahler's Symphony No. 2, *Resurrection*, on Friday, July 5. Other highlights of the 2002 Tanglewood season are a weekend of concerts "Celebrating Seiji!" as he concludes his tenure as the BSO's music director; a John Williams 70th Birthday Celebration, and a special guest appearance by the New York Philharmonic with Kurt Masur leading his final concerts as that ensemble's music director. Guest conductors returning to lead the BSO include, among others, Roberto Abbado, James Conlon, Hans Graf, Emmanuel Krivine, Neville Marriner, Roger Norrington, Jeffrey Tate, and Robert Spano. Among the guest soloists to be featured with the orchestra are Joshua Bell, Pamela Frank, James Galway, Matthias Goerne, Susan Graham, Yo-Yo Ma, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich, Peter Serkin, Gil Shaham, and André Watts. The season also includes a full schedule of weeknight events in Seiji Ozawa Hall; an opening weekend of chamber music featuring the Juilliard Quartet; Boston Pops concerts featuring a Richard Rodgers Centennial Celebration led by Keith Lockhart and a special appearance by James Taylor with John Williams; Jazz at Tanglewood throughout Labor Day weekend; Saturday-morning Open Rehearsals; Friday-evening Prelude Concerts, and a full schedule of concerts by the gifted young musicians of the Tanglewood Music Center.

Tickets are on sale now through SymphonyCharge at (617) 266-1200 or online at www.bso.org. For a Tanglewood brochure with complete program and ticket information, write to Tanglewood Brochure, Symphony Hall, Boston, MA 02115 or visit the BSO's website at www.bso.org. Tickets will be available at the Tanglewood Box Office in Lenox, MA, beginning June 7. For further information, please call the Boston Symphony Orchestra at (617) 266-1492.

Boston Symphony Youth Concerts
April 24-27 to Feature "Spring Mix"
Led by Christopher Wilkins

Guest conductor Christopher Wilkins leads the BSO in the final Youth Concerts of the 2001-02 season, Wednesday, April 24, through Saturday, April 27. Entitled "Spring Mix (with fresh greens)," the program features music by Stravinsky (from *The Firebird*), Grieg (from *Peer Gynt*), Beethoven (from the *Pastoral* Symphony), Respighi, and Copland (from *Appalachian Spring*). Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins now serves as that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $8 each for weekday concerts and $9.50 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, online at www.bso.org, or at the Symphony Hall Box Office. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now At the Symphony Shop

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli,

Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

BSO Members in Concert

The New Philharmonia Orchestra, Ronald Knudsen, music director, concludes its 2001-02 "Classics Series" on Saturday, April 27, at 8 p.m. and on Sunday, April 28, at 3 p.m. at the Sorenson Center at Babson College in Wellesley with a program of Ibert and Debussy featuring flutist Eugenia Zukerman. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit www.newphilharmonia.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 2001-02 season with music of Beethoven and Schoenberg on Friday, April 26, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 28, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are soprano Elizabeth Keusch, BSO violinists Tatiana Dimitriades and Elita Kang, and BSO violist Cathy Basrak. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, continues its 2001-02 season on Sunday, April 28, at 3 p.m. at Hevreh of Great Barrington with music of Bach, Golijov, and Shapiro. The performers are the Hawthorne String Quartet (BSO members Ronan Lefkowitz, Haldan Martinson, Mark Ludwig, and Sato Knudsen) and BSO associate principal clarinet Thomas Martin. MusicWorks will conclude its season on Sunday, May 19, at 3 p.m. at the Richmond Congregational Church with music of Haydn, Kodály, Lee, and Zaretsky performed by BSO members Lucia Lin, Alexander Velinzon, Mark Ludwig, and Owen Young. Tickets for these concerts are $20 ($15 students and seniors). For more information call 1-866-266-2746.

The Walden Chamber Players—including BSO members Alexander Velinzon, violin, and Mihail Jojatu, cello, with violist Christof

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

Huebner and oboist Laura Ahlbeck—continue their 2001-02 season with music of Mozart, Harbison, and Ligeti on Sunday, April 28, at 7 p.m. at the Longy School of Music in Cambridge. The Walden Chamber Players will conclude their 2001-02 season with music of Schnittke, Paulus, and Brahms on Saturday, May 4, at 8 p.m. in Blackman Hall at the Indian Hill Music Center in Littleton, MA. For more information visit www.waldenchamberplayers.org or call 1-800-586-8438.

BSO associate principal flute Elizabeth Ostling and pianist Hugh Hinton will play a recital on Friday, May 3, at 8 p.m. at the First and Second Church in Boston, 66 Marlborough St. (at Berkeley St.) to benefit Prison Fellowship Ministries, with all proceeds to benefit that organization. The program will feature works by Beethoven, Franck, Messiaen, and Copland. Admission is $15.

NPR to Broadcast BSO Concert Led by James Levine

James Levine's February concert with the Boston Symphony Orchestra, including music of Dvořák, Wuorinen, Mozart, Ligeti, and Schumann, was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. WGBH FM 89.7 will broadcast the concert this Sunday, April 14, at 2 p.m.

Public Support for the Boston Symphony Orchestra

The BSO is the recipient this season of an operating grant from the Massachusetts Cultural Council, which is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the Boston Cultural Council and the National Endowment for the Arts. The BSO also has been the beneficiary of project funding through the federal budget appropriations process, including support for expansion of BSO educational programs from the U.S. Department of Education and funds for the upcoming restoration and renovation of Symphony Hall through the U.S. Department of the Interior's "Save America's Treasures" fund and the federal highway department.

The Boston Symphony Orchestra extends its sincere thanks to legislators in Washington, on Beacon Hill, and in City Hall for their recognition of the important role culture plays in the life of the nation, the Commonwealth, and Boston, and for their efforts to increase the base of government support for the arts in Massachusetts. For more information on public support for the BSO, or on how to thank legislators for their role in making arts funding available, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This evening, BSO Director of Program Publications Marc Mandel discusses music of Bartók and Berlioz. Next week, former BSO Director of Publications Michael Steinberg discusses Mahler's Ninth Symphony (April 18-20).

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following this summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

°Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Alexander Velinzon
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken
‡Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
‡Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor
Federico Cortese
Anna E. Finnerty chair, fully funded in perpetuity

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Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell



Constantine Manos

A Message from Seiji

I knew this letter would be hard to write.

But that's actually good, I realized. That it was hard to write, that it is hard to leave, and to say good-bye to you, is because I have loved my time here so very much.

I've been thinking about what I'll miss, and I find myself starting with this great building, our home, Symphony Hall. I'm sure you all have your favorite seat, your favorite corner of the building. I love my dressing room with its view up Massachusetts Avenue toward the river, and the narrow little staircase leading down to the stage. I love the soft, now yellowed wood on the stage, slightly warped and crooked from all the years of musicians, pianos, risers on and off, day in day out. The warmth of the sound, specifically that great and uniquely beautiful Boston Symphony sound, will always stay with my ears.

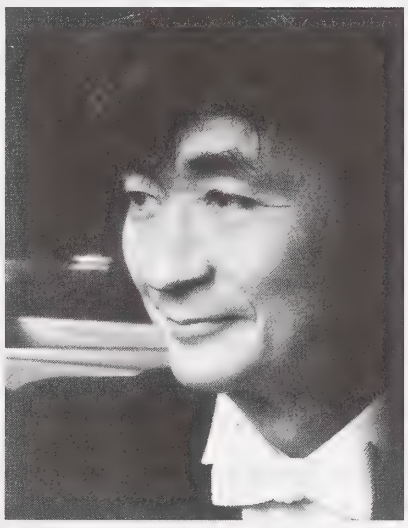
To me, the BSO isn't simply a great, magnificent orchestra; it's a group of friends and colleagues and familiar family. We have played in nearly every corner of the globe together, sharing trains and buses and charter flights to São Paulo and Sapporo and Salzburg. I have felt very proud on those trips, to see the orchestra so appreciated, and especially proud to be with the BSO in my own country, where it is so loved.

Our musical journey has been no less complete. I feel so lucky to have explored so much repertoire—from Bach and Berlioz to Debussy and Ravel and our Mahler cycle. I'll never forget our *Wozzeck*, *Salome* and *Elektra*, *L'Enfant et les sortilèges*. I think back on friends we have lost, like John Cage and Sir Michael Tippett and Roger Sessions, and Lenny, and my dear Toru Takemitsu, and I'm glad I could play a small role in honoring them.

I think so much about the wonderful Symphony Hall staff and house crew. These people, along with the Trustees, Overseers, and volunteers, so many of them behind the scenes, make Symphony Hall a home, not a business, and I truly hope this special character will be here always.

I also want to say how really pleased I am to be turning over this special place to my old friend and colleague James Levine. I know he understands and deeply values the Boston Symphony tradition and will do wonderful work here. I wish him much happiness.

Besides my West Newton neighborhood, which I love so much (I still have my kids' original swing set, which is splintered and full of termites; the kids are grown up now, but I can't part with it), I'll miss the city itself, from the Fenway to Chinatown. It's changed so much since 1973. I think the only restaurant back then that was open after a concert was the Ritz-Carlton, and they wouldn't let me in because I never had a tie! And of course the Boston sports teams, the Red Sox and Patriots, will always be a big tug on me. (I managed to watch the playoff games and Super Bowl from a special television at the American Embassy in Vienna!)



Christian Steiner

In the end, I hope you know that during these past 30 years, this has not been a job, or, how do you say, a position, for me. It's been my life. And, while I know so many of you, I also want to thank all of you whom I don't know, who have supported me and this wonderful institution by coming to our concerts, by listening, by caring, and by making music a priority in *your* life, too.

I thank you for this, and I thank you for the joy of it all. It has been the honor of my life.

With love and gratitude,

Seiji Ozawa

Seiji

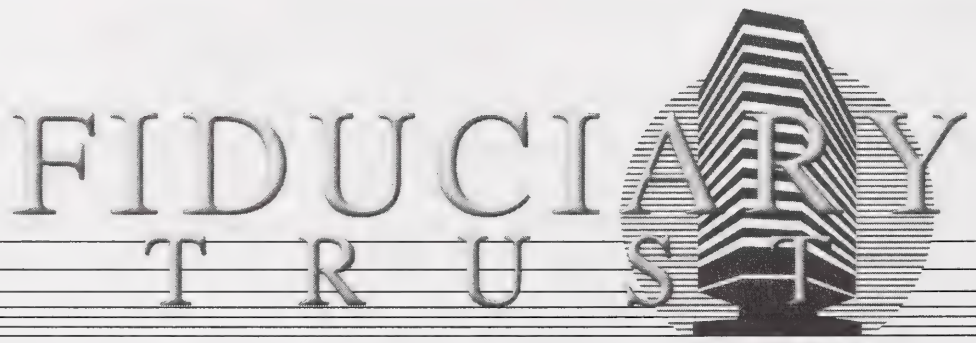
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Bernard Haitink, *Principal Guest Conductor*
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Saturday, April 13, at 8

SEIJI OZAWA conducting

BARTÓK — Concerto for Two Pianos, Percussion, and Orchestra

Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

BENJAMIN PASTERNACK and
RANDALL HODGKINSON, pianos

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Reveries, passions. Largo – Allegro agitato e appassionato assai – Religiosamente
A ball. Valse: Allegro non troppo
Scene in the country. Adagio
March to the scaffold. Allegretto non troppo
Dream of a witches' sabbath. Larghetto – Allegro

This month's Boston Symphony Orchestra performances conducted by Seiji Ozawa are supported by a generous gift from Nathan and Lillian Miller in honor of Maestro Ozawa in this, his final season as BSO Music Director.

This concert will end about 9:55.

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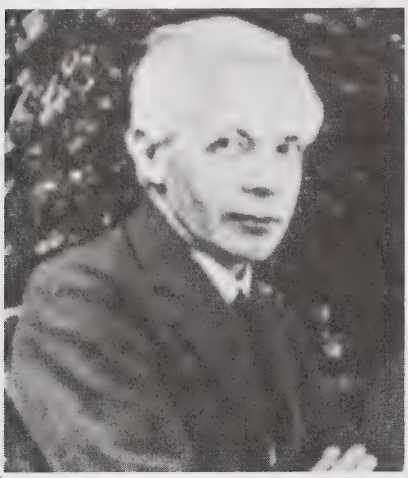
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Béla Bartók
Concerto for Two Pianos, Percussion, and Orchestra



Béla Bartók was born in the village of Nagyszentmiklós, Hungary (now part of Rumania), on March 25, 1881, and died in New York on September 26, 1945. He composed his Concerto for Two Pianos, Percussion, and Orchestra in 1937 originally in the form of a Sonata for Two Pianos and Percussion, without orchestra; the sonata was first performed on January 16, 1938, in Basle, Switzerland, by the composer and his wife, Ditta Pásztory. The American premiere also featured Bartók and his wife, on November 3, 1940, at a session of the New Friends of Music in Town Hall, New York, with Saul Goodman and Henry Denecke, Jr., as percussionists. The arrangement with orchestra was completed in December 1940 and first performed on November 14, 1942, in the Royal Albert Hall, London, by the London Philharmonic Orchestra with Louis Kentner and Ilona Kabos (pianos) under the direction of Sir Adrian Boult. The first performance in America was given on January 21, 1943, by the New York Philharmonic with the composer and his wife (pianos) under the direction of Fritz Reiner—the composer's last appearance in concert. Erich Leinsdorf led the first Boston Symphony performances, with pianists Bracha Eden and Alexander Tamir, on November 11 and 12, 1966, followed by a Carnegie Hall performance on November 17 and a Tanglewood performance on July 21, 1967. The only other BSO performances since then were Seiji Ozawa's earlier this season, in October 2001 with Benjamin Pasternack and Randall Hodgkinson. The concerto calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, celesta, and strings. The percussion parts include three timpani, xylophone, two side drums (with and without snares), cymbals, suspended cymbal, bass drum, triangle, and tam-tam.

In the 1930s Bartók arrived at a point of high maturity between the gritty, aggressive music of the 1920s and the calmer, more consonant music of his last years in America. It is now hard to believe how unremittingly scathing were the critics' attacks on Bartók's music between the wars. More than Stravinsky, more even than Schoenberg (whose music was generally not regarded as playable at all), Bartók suffered the constant sting of reviews that treated him as a wild savage lacking any kind of humanity or musicality. As a pianist appearing frequently in public with conductors who had faith in his music and wanted to program it, he was particularly exposed to ignorant attack. The irony is that there was no composer more sensitive to his surroundings or more precisely aware of the tiniest nuances in music; he was intensely shy and had a profound feeling for nature, for the integrity of musical expression, and for beauty. His attachment to his native land was so strong that he based his style on the melodies and rhythms of Hungarian folk music and spoke with a voice that translated age-old musical utterances into the sophisticated language of the twentieth century.

The twin peaks of his creativity in the 1930s were the Music for Strings, Percussion, and Celesta of 1936, written for Paul Sacher and the Basle Chamber Orchestra, and the Sonata for Two Pianos and Percussion of 1937 also for Basle, this time for the local branch of the International Society for Contemporary Music. The Sonata, later to become the Concerto for Two Pianos and Percussion, pursued an idea that had been in Bartók's mind for some time. "For some years now," he wrote in the *Basler National Zeitung*, "I have been planning to compose a work for piano and percussion. Slowly, however, I have become convinced that one piano does not sufficiently balance the frequently very sharp sounds of the percussion." He was thinking of the first two piano



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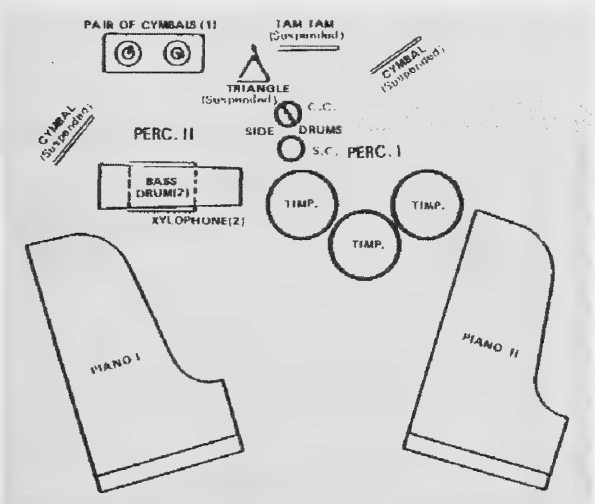
concertos, which had already explored the possibilities of dialogue between piano and percussion, and the new work emerged as a quartet for four players; while the two pianists are often balanced in the interchange of material, the two percussionists share the wide array of instruments between them. The percussion provides pitched response at the upper and lower ends of the range (xylophone and tuned timpani), as well as unpitched rhythmic elements from the cymbals, side drums, and other instruments, with some precise directions about the method of striking different surfaces.



Bartók and his wife Ditta Pásztory after the January 1938 premiere in Basle of the Sonata for Two Pianos and Percussion

Bartók and his wife gave the first performance in 1938 in Basle, with another performance soon afterwards in London. He was already uncomfortable with the direction of political affairs in Hungary, where a regime of fascist inclination and an unsympathetic musical establishment regarded his music with suspicion. More and more of his works were being heard for the first time abroad. In October 1940 he left Hungary for good and sailed to America. Unable to continue his dealings with the Viennese publisher Universal Edition, he accepted the terms of Ralph Hawkes, the enterprising director of Boosey and Hawkes, in London, who suggested that the Sonata might reach a wider public if it were adapted for orchestral concerts. So Bartók converted it into a concerto by adding an accompaniment for orchestra. This was first performed in London in 1942 and soon afterwards in New York with Bartók and his wife again playing the two piano parts.

The orchestral arrangement has often been disparaged on the grounds that it adds little to the original, yet it never sounds superfluous. At many points it enhances the harmonic or rhythmic background, and occasionally Bartók has taken music away from one of the pianos and rewritten it for other instruments. The percussionists are still to be regarded as soloists; in fact Bartók provided a diagram to show how the instruments and soloists should be arranged on the platform.



The three-movement plan has a classical clarity: a slow introduction to an allegro first movement, then a reflective slow movement, and a lively, positive finale. Bartók makes great capital, in the first movement especially, with clearly defined intervals and rhythms, abstract in character but expressive in effect. His students reported that Bartók described the opening of the sonata in terms of the creation of a cosmos evolving out of formlessness and timelessness. The tempo is fluid as it moves toward the allegro, and when the rapid 9/8 tempo is reached, the constant redivision of the nine elements of the measure (2+2+2+2+1 or 4+3+2 or 3+2+2+2, etc.) weaves an intricate web of cross-

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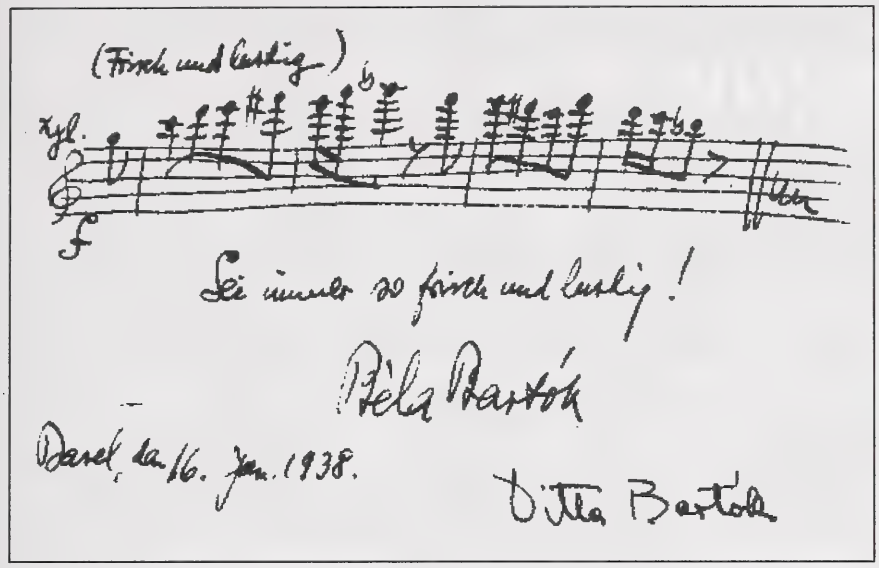
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rhythms and counter-rhythms, quite frequently holding back for tranquil passages or pressing forward with urgency.

The slow movement evokes the mysterious world of silence broken by unseen noises. Bartók himself related this style to his love for the natural world. He could sometimes lose himself in contemplation of a blade of grass or an insect's wing. In sharp contrast, the finale revels in robust rhythms and the blunt qualities of the key of C major. There is more Haydn than Beethoven in this movement, although the sound world belongs to Bartók alone.



January 1938 albumleaf signed by Béla and Ditta Bartók, with the greeting (in German) "Be always so fresh and gay!" and showing the main theme of the third movement (with the tempo marking "Fresh and gay") of the Sonata for Two Pianos and Percussion

Michael Tippett has left a touching memory of the 1938 London visit: "After the concert Bartók was dawdling by the piano and our eyes accidentally met as I watched him from among the seats. I remember the sense of being for a second the object of an acute spiritual vision, which seemed to look at once right inside me from right inside himself. I am certain he had no consciousness of the extreme subjective impression this moment made on me, and which I can recall to this day with eidetic accuracy. But I am also certain I saw something of the real Bartók, if only by intimation."

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses. He has published a selection of Berlioz's letters and is preparing a catalogue of Bizet's music.

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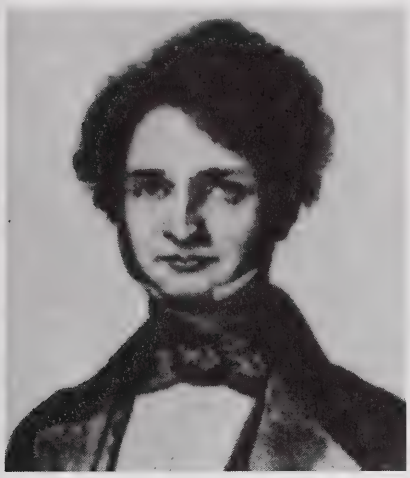
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Hector Berlioz
Symphonie fantastique, Episode from the life of an artist, Opus 14



Louis-Hector Berlioz was born at La Côte-Saint-André, Department of Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Symphonie fantastique*—his first major work—in 1830, though a few of the musical ideas derive from some of his earlier compositions (see below). François-Antoine Habeneck led the first performance on December 5, 1830, in Paris. Habeneck led the premiere of the revised version on December 9, 1832, also in Paris, on which occasion Berlioz was one of the drummers. Carl Bergmann led the first American performance on January 27, 1856, with the New York Philharmonic. The first Boston performance was given in a Harvard Musical Association concert under Carl Zerrahn on February 12, 1880. Georg Henschel conducted the waltz at Boston Symphony concerts in December 1883, as did Wilhelm Gericke in October/November 1884, subsequent performances of the waltz alone, or the paired slow movement and waltz (in that order), being given by Gericke and Emil Paur between 1888 and 1905. The first complete Boston Symphony performance of the* Symphonie fantastique *was given by Wilhelm Gericke in December 1885, since which time the BSO has also played it under Arthur Nikisch, Emil Paur, Gericke again (in February 1901, during the BSO's first Symphony Hall season), Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Charles Munch (many times at home and on tour between November 1950 and February 1964), Jean Martinon, Seiji Ozawa (frequently at home and on tour since his initial Tanglewood performances of the work in 1967 and 1970, and his first subscription performances of it in November 1970), Georges Prêtre, Joseph Silverstein, Edo de Waart, Colin Davis, Hiroshi Wakasugi, and Charles Dutoit. Seiji Ozawa has led all of the BSO's performances since 1991, in Boston, New York, Chicago, San Francisco, Europe, Hong Kong, and Japan, the most recent subscription series having been in October 2000. The* Symphonie fantastique *is scored for two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, four bassoons, four horns, two cornets, two trumpets, three trombones, two ophicleides (typically replaced nowadays by tubas), timpani, bass drum, snare drum, cymbals, bells, two harps, and strings.*

On December 9, 1832, in true storybook fashion—and as vividly recounted in his own *Memoirs*—Hector Berlioz won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4. The unfortunate but true conclusion to this seemingly happy tale is that Berlioz and his "Henriette," as he called her, were formally separated in 1844.*

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time of her departure from Paris in 1829, Berlioz had made himself known to her through letters but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip

*As Michael Steinberg has written, "Her French was roughly on the level of his English. The whole business was a disaster." By the time they separated, "Smithson had lost her looks, and an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed."



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(later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath whose depiction makes up the last movement of the *Symphonie fantastique*. The work had its first performance on December 5, 1830, paired on a concert with Berlioz's Prix de Rome-winning cantata *La Mort de Sardanapale*, which represented his fourth attempt at that prize.

Before Berlioz returned to Paris from Rome (where he was required to live and study while supported by his Prix de Rome stipend) in November 1832, he had subjected the second and third movements of his symphony to considerable revision. At the fateful concert of December 9, 1832, the *Fantastique* was paired with its sequel, the now virtually unknown *Lélio, or The Return to Life*, the "return" representing the artist's awakening to his senses from the opium dream depicted in the *Symphonie fantastique*'s program. Berlioz, overwhelmed by the coincidence of Harriet's being back in Paris at the same time, successfully conspired to provide her with a ticket to the concert; and so it was, when the speaker in *Lélio* declaimed the line "Oh, if only I could find her, the Juliet, the Ophelia, for whom my heart cries out...," that Harriet found herself as taken with Berlioz as he with her.

And what of the music itself? Though he ultimately came to feel that the titles of the



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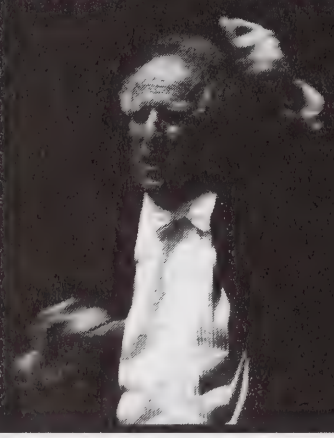
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individual movements spoke well enough for themselves, the composer originally specified that his own detailed program—a version of which appears on the next page—be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section, the melody in fact having been lifted by the composer from his own 1828 cantata *Herminie*, which took second prize in his second attempt at the Prix de Rome.* In his score, Berlioz calls for a repeat of this section, presumably to ensure that the *idée fixe* be properly implanted in the ear, and mind, of his listeners. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party (for sheer atmosphere, one of the most extraordinarily beautiful movements in Berlioz's orchestral output); during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold, whose characterization by Berlioz as "now somber and ferocious, now brilliant and solemn" suggests a more generally grim treatment than this music, played to death as an orchestral showpiece, usually receives); and during his posthumous participation in a wild witches' sabbath, following his execution, at which the melody representing his beloved appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.



Harriet Smithson

Today, nearly 175 years since the premiere, it is easy to forget that when the *Sym-*

*Berlioz had originally used the violin melody heard at the very start of the first movement's introductory Largo for a song written years before, while under the influence of another, much earlier infatuation; the composer characterized this melody as "exactly right for expressing the overpowering sadness of a young heart first caught in the toils of a hopeless love."

The March to the Scaffold is another instance in the *Symphonie fantastique* of Berlioz's drawing upon preexisting music: this was composed originally for his unfinished opera *Les Francs-juges* of 1826. To suit his purpose in the *Fantastique*, the composer simply added a statement of the *idée fixe* to the end of the march—truncating it abruptly as the executioner's hand brings a conclusive halt to the protagonist's thoughts.

Finally, thanks to the 1991 rediscovery in manuscript of Berlioz's early, unpublished *Messe solennelle*, we also know that music from the Gratias of that work was reshaped for use in the *Fantastique*'s Scene in the Country, just as other ideas from the *Messe solennelle* would find their way into Berlioz's *Requiem*, *Benvenuto Cellini*, and *Te Deum*.

PROGRAM
of the Symphony

A young musician of morbidly sensible temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

PART I—REVERIES, PASSIONS

He recalls first that soul-sickness, that *vague des passions*, those depressions, those groundless joys, that he experienced before he first saw his loved one; then the volcanic love that she suddenly inspired in him, his frenzied suffering, his jealous rages, his returns to tenderness, his religious consolations.

PART II—A BALL

He encounters the loved one at a dance in the midst of the tumult of a brilliant party.

PART III—SCENE IN THE COUNTRY

One summer evening in the country, he hears two shepherds piping a *ranz des vaches** in dialogue; this pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. But she appears again, he feels a tightening in his heart, painful presentiments disturb him—what if she were deceiving him?—One of the shepherds takes up his simple tune again, the other no longer answers. The sun sets—distant sound of thunder—loneliness—silence.

PART IV—MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled sound of heavy steps gives way without transition to the noisiest clamor. At the end, the *idée fixe* returns for a moment, like a last thought of love interrupted by the fatal blow.

PART V—DREAM OF A WITCHES' SABBATH

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

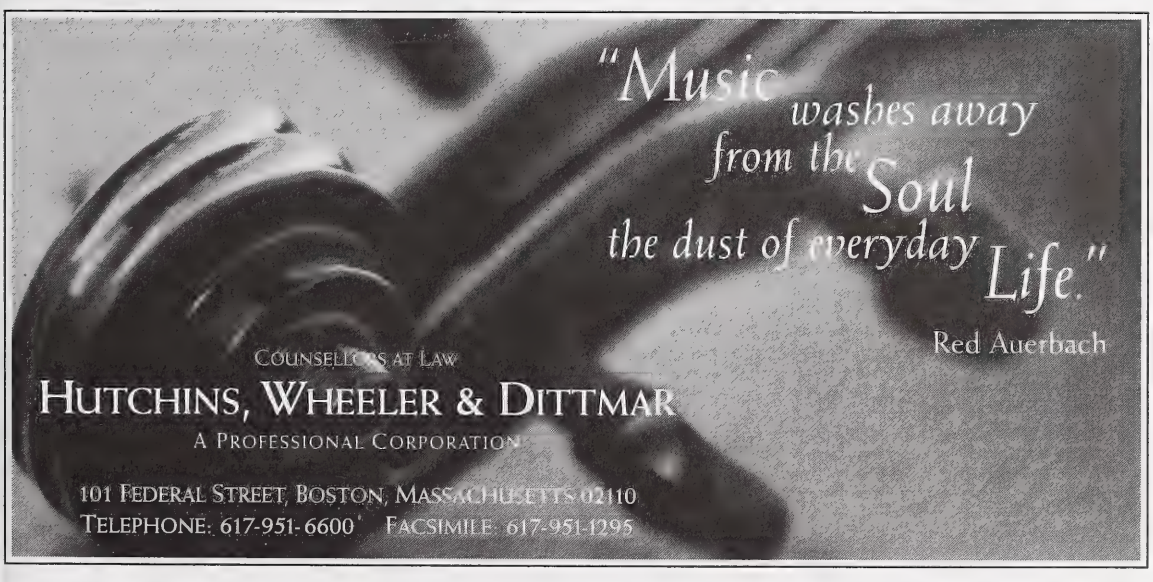
*A *ranz des vaches* is defined in The New Grove as "a Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows." Other famous examples figure in the last movement of Beethoven's *Pastoral* Symphony, the overture to Rossini's *William Tell*, and the third act of Wagner's *Tristan und Isolde*.—M.M.

phonie fantastique was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827, just half a year before the twenty-five-year-old Berlioz first saw Harriet Smithson. And Berlioz's five-movement symphony, with its much more specific programmatic intent, is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns, whose translation of Berlioz's *Memoirs* is the one to read, has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling,...the outward and visible sign of which was the unheard of fastidiousness with which nuances of expression were marked in the score."

Countless aspects of this score are representative of Berlioz's individual musical style. Among them are his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick (and equally characteristic) juxtaposition of contrasting harmonies, as in the rapid-fire chords near the end of the March; the telling and often novel use of particular instruments, whether the harps at the Ball, the unaccompanied English horn in dialogue with the offstage oboe at the start of the Scene in the Country, the drums, used to create distant thunder (with four players specified) at the end of that same Scene, and then immediately called upon to chillingly different effect at the start of the March, or the quick tapping of bows on strings to suggest the dancing skeletons of the Witches' Sabbath; and his precise concern with dynamic markings (e.g., a clarinet solo in the Scene in the Country begins at a *pppp* dynamic, the sort of marking we normally associate with such much later composers as Tchaikovsky or Mahler). And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

—Marc Mandel

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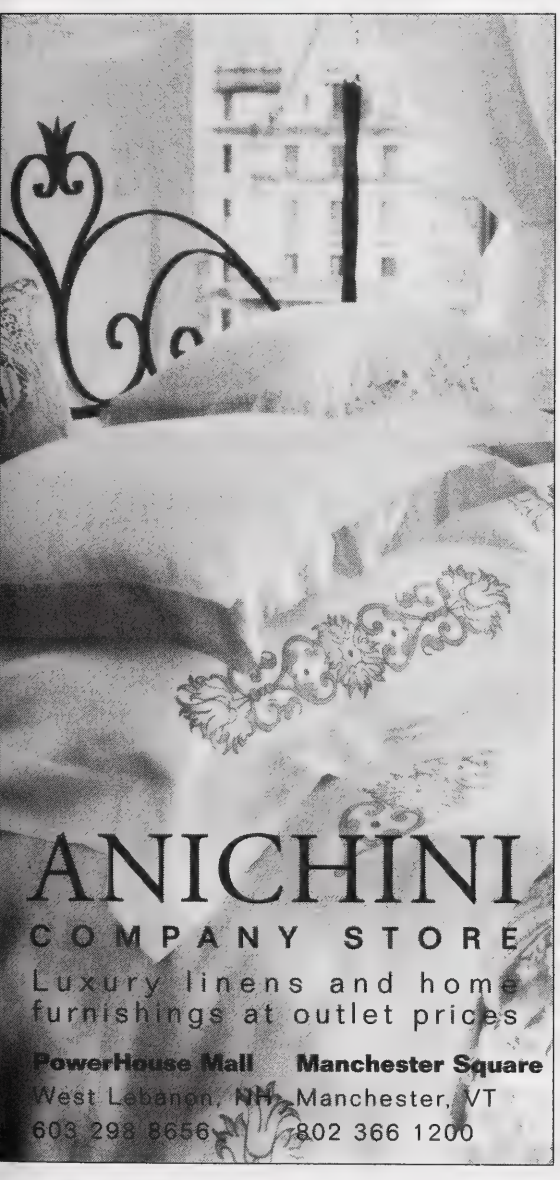
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Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Though he does not write about the Concerto for Two Pianos and Percussion, Michael Steinberg's notes on the three numbered Bartók piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years*



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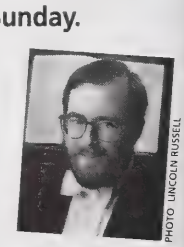


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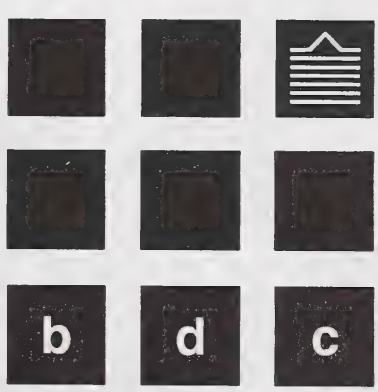
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(Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

The Concerto for Two Pianos and Percussion was recorded by Philippe Entremont and Leonard Bernstein with the New York Philharmonic (Sony Classical's "Bernstein: The Royal Edition," in a two-disc box also including Bartók's Second and Third piano concertos, and, with Isaac Stern, the Violin Concerto No. 2 and Rhapsodies for violin and orchestra). There are recordings of the Sonata for Two Pianos and Percussion—the original form of the Concerto—featuring Martha Argerich and Nelson Freire (Deutsche Grammophon), Murray Perahia and Georg Solti (Sony Classical), and Gilbert Kalish and Lee Luvisi (Delos). Of historic interest are recordings of the Concerto by Ditta Bartók-Pásztory and Erzsébet Tusa with Janos Sándor conducting the Budapest Symphony Orchestra (Hungaroton), and of the Sonata with Béla and Ditta Bartók (also Hungaroton, in a six-disc set entitled "Bartók at the Piano"). Another recording of the Sonata features pianists György Sándor (a pupil of Bartók's) and Rolf Reinhardt (budget-priced Vox, in a two-disc box also including Bartók's three piano concertos and other works).

A comprehensive modern Berlioz biography in two volumes—*Berlioz, Volume I: The Making of an Artist, 1803-1832* and *Berlioz: Volume II: Servitude and Greatness*—by Berlioz authority David Cairns appeared in 1999 (University of California). Another important modern biography, published in 1989, is D. Kern Holoman's *Berlioz*, subtitled "A musical biography of the creative genius of the Romantic era" (Harvard University Press). *Berlioz*, by Hugh Macdonald, general editor of the Berlioz critical edition, offers a compact introduction to the composer's life as part of the Master Musicians series (Oxford paperback). Another compact account is Peter Bloom's *The life of Berlioz* in the series "Musical lives" (Cambridge University paperback; Beethoven, Debussy, Mahler, Mozart, Schubert, and Strauss are among the other composers included in this series). Julian Rushton's recent (2001) *The Music of Berlioz* provides detailed consideration of the composer's musical style and works (Oxford paperback). Hugh Macdonald's Berlioz article from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback, also including the Grove articles on Weber and Mendelssohn). That article was retained, with revisions to the discussion of Berlioz's musical style, in the 2001 edition of Grove. Macdonald's *Berlioz Orchestral Music* in the series of BBC Music Guides includes discussion of the *Symphonie fantastique* (University of Washington paperback). The best English translation of Berlioz's *Memoirs*, though hard to find, is David Cairns's (once available as a Norton paperback); more readily available is the much older translation by Ernest Newman (Dover paperback). Jacques Barzun's two-volume *Berlioz and the Romantic Century*,



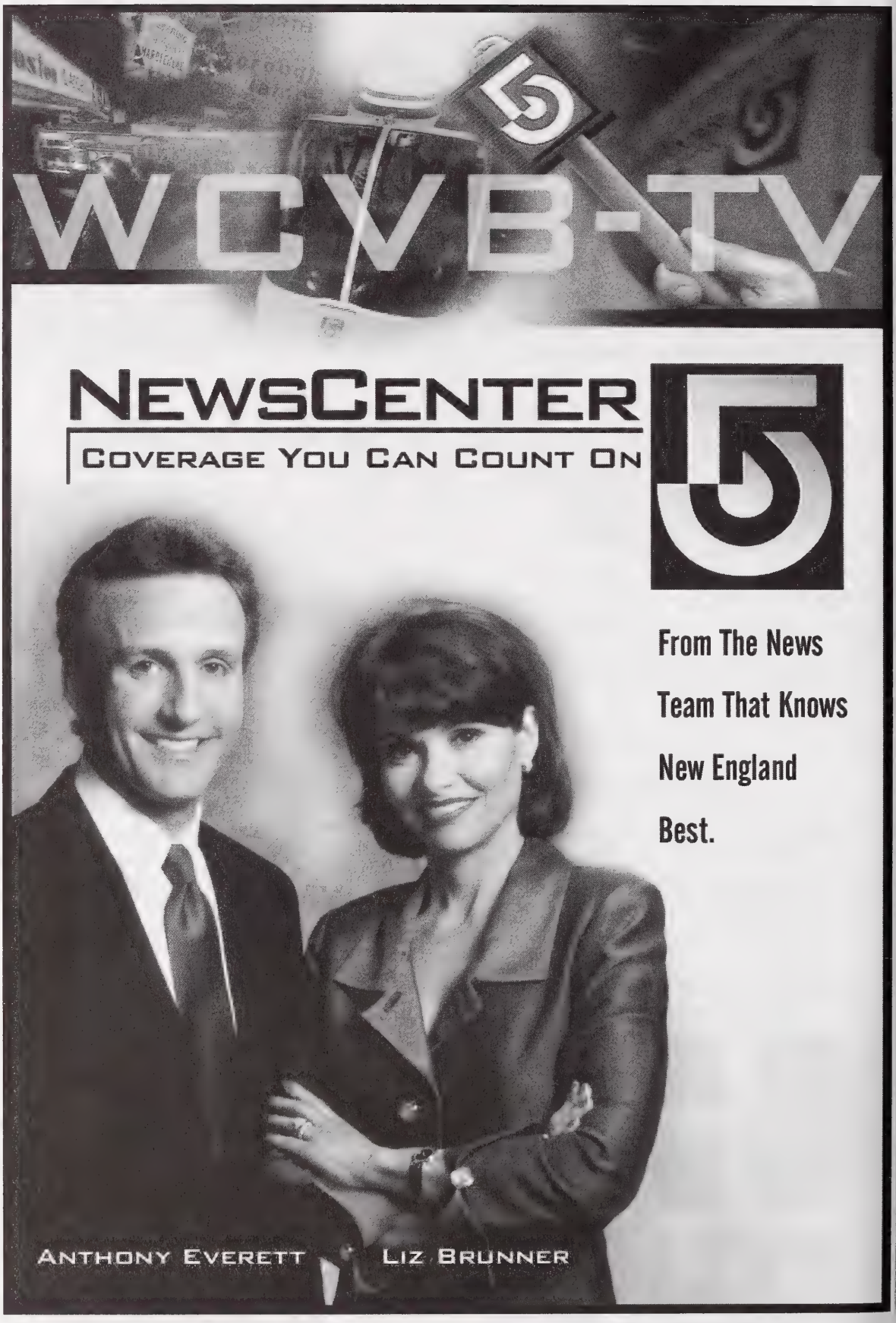
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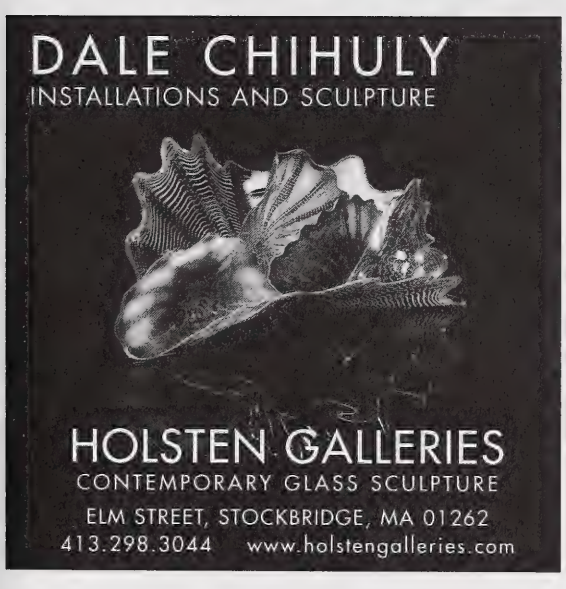
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first published in 1950, is a distinguished older study (Columbia University Press); Barzun's own single-volume abridgment, *Berlioz and his Century*, is available as a University of Chicago paperback. Brian Primmer's *The Berlioz Style* offers a good discussion of the composer's music (Oxford).

Seiji Ozawa's 1973 recording of the *Symphonie fantastique* with the Boston Symphony Orchestra is not currently available (Deutsche Grammophon). Charles Munch recorded the *Symphonie fantastique* with the BSO in November 1954 and then again in April 1962. Both have been reissued on compact disc, the former in an eight-disc RCA box of Munch/BSO recordings from 1953-59 (entitled "Munch Conducts Berlioz," this also includes *Roméo et Juliette*, *La Damnation de Faust*, *L'Enfance du Christ*, *Harold in Italy*, the *Requiem*, *Les Nuits d'été* with Victoria de los Angeles, and some shorter works), the latter on a single-disc RCA "Living Stereo" release (with excerpts from *Roméo et Juliette*). Another BSO recording of the *Fantastique* was made with conductor Georges Prêtre for RCA in 1969 (currently unavailable). Colin Davis has made four recordings of the *Symphonie fantastique*: first with the London Symphony Orchestra (now in a Philips Duo with *Harold in Italy*, the *Roman Carnival* Overture, and the *Corsaire* Overture); then with the Concertgebouw Orchestra of Amsterdam (Philips); then a fully digital rendition with the Vienna Philharmonic Orchestra (also Philips, but currently unlisted); and, most recently, a June 2000 live recording, once more with the London Symphony Orchestra (on that orchestra's own label, LSO Live, with the overture to *Béatrice et Bénédict*). Other recordings in the current catalogue include Leonard Bernstein's with the New York Philharmonic (Sony Classical), John Eliot Gardiner's with the period-instrument Orchestre Révolutionnaire et Romantique (Philips), Emmanuel Krivine's with the Lyon National Orchestra (Denon), Igor Markevitch's with the Lamoureux Orchestra (Deutsche Grammophon "Originals"), Pierre Monteux's with the San Francisco Symphony (RCA monaural), and Paul Paray's with the Detroit Symphony Orchestra (Mercury).

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Pianist Benjamin Pasternack was the grand prize winner of the inaugural World Music Masters Piano Competition held in Paris and Nice in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it engagements in Portugal, France, Canada, Switzerland, and the United States. An earlier competition victory came in August 1988, when he won the highest prize awarded at the 40th Busoni International Piano Competition, which led to a series of recitals in Northern Italy and a compact disc recording on the Nuova Era label. Mr. Pasternack has performed as soloist, recitalist, and chamber musician on four continents. He has appeared as soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Pacific Symphony, the Orchestre Symphonique de Quebec, the Tonhalle Orchestra of Zurich, and the New Japan Philharmonic, collaborating with such conductors as Seiji Ozawa, Erich Leinsdorf, David Zinman, Gunther Schuller, and Leon Fleisher. Mr. Pasternack made his Boston Symphony Orchestra debut at Tanglewood in 1987. His relationship with the BSO took a dramatic turn in October 1988, when, on less than thirty-six hours notice, he performed Mozart's G major piano concerto, K.453, to critical and public acclaim. He has since performed as soloist with the Boston Symphony on many other occasions, including concerts in Carnegie Hall, the Kennedy Center, in Athens, Salzburg, and

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Paris on their European tour of 1991, and in São Paulo, Buenos Aires, and Caracas on their South American tour of 1992. He has also been a guest artist with the Boston Symphony Chamber Players. Mr. Pasternack's festival appearances have included the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, the Minnesota Orchestra Sommerfest, the Festival de Capuchos in Portugal, and the Festival de Menton in France. Highlights of the coming season include engagements as soloist with the Radio Symphony Orchestra of Stuttgart and the Orchestra of the Beethovenhalle in Bonn. A native of Philadelphia, Benjamin Pasternack entered the Curtis Institute of Music at age thirteen, studying there with Mieczyslaw Horszowski and Rudolf Serkin. In September 1997, after fourteen years on the piano faculty of Boston University, Mr. Pasternack joined the piano faculty of the Peabody Conservatory of Music of the Johns Hopkins University in Baltimore.

Randall Hodgkinson



American pianist Randall Hodgkinson, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings is the live world premiere of Gardner Read's Piano Concerto on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra earlier this season, in October 2001.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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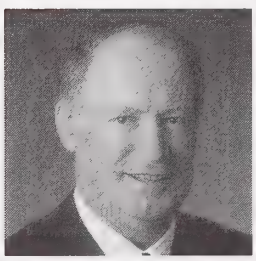
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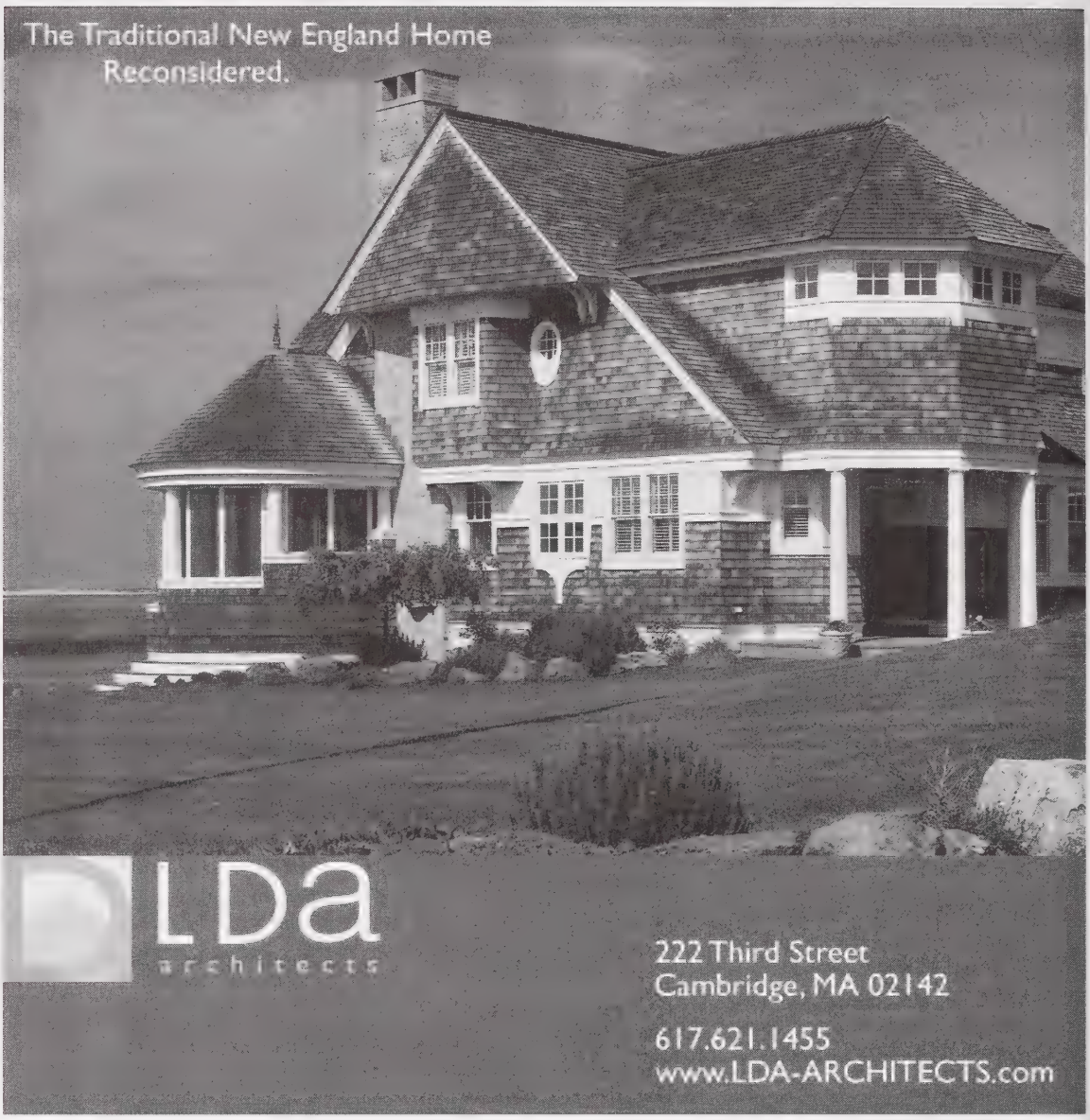
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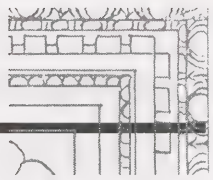
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NEXT PROGRAM. . .

Thursday, April 18, at 8
Friday, April 19, at 1:30
Saturday, April 20, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

SEIJI OZAWA conducting

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächliches Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Ländler.
Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant]
Adagio

Seiji Ozawa closes his twenty-nine-year tenure as music director of the Boston Symphony Orchestra with the final completed symphony of Gustav Mahler, a composer who has figured prominently in the BSO's repertoire since the time of Serge Koussevitzky, who led the BSO in the first American performances of Mahler's Ninth Symphony in October 1931. In addition to their many performances together of Mahler's orchestral works, Ozawa and the BSO have recorded the complete Mahler symphony cycle for Philips. They have performed the Ninth Symphony not only in Boston, New York, and at Tanglewood, but also in London, Amsterdam, Paris, Berlin, and Vienna. The quiet, valedictory close of Mahler's Ninth Symphony promises a moving conclusion to Mr. Ozawa's final Symphony Hall concerts as music director.



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Thursday 'C'—April 18, 8-9:40
Friday 'A'—April 19, 1:30-3:10
Saturday 'A'—April 20, 8-9:40

SEIJI OZAWA conducting

MAHLER	Symphony No. 9

Sunday, April 28, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

SCHULHOFF	String Sextet
HINDEMITH	*Kleine Kammermusik*, Opus 24, No. 2, for wind quintet
BRAHMS	String Sextet No. 2 in G, Opus 36

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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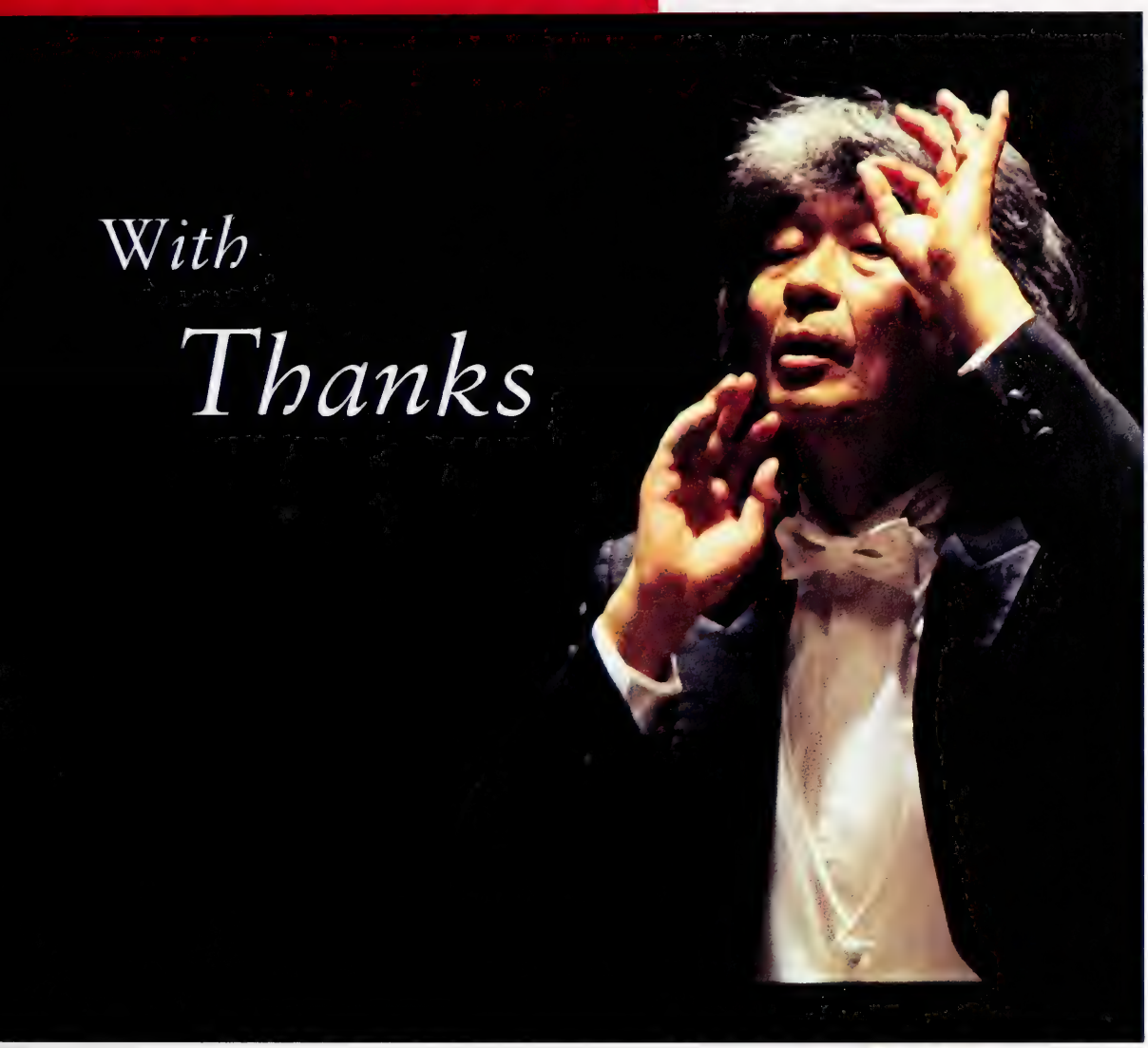
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From *Seiji*



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Music Director

From Seiji, With Thanks

Saturday, April 20, 2002, at 11 a.m.
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA conducting
Hosted by JOHN WILLIAMS

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A film produced by Susan Dangel and Caroline Taylor

* * * * *

HECTOR BERLIOZ
Symphonie fantastique, Opus 14

I. *Reveries, passions*. Largo – Allegro agitato e appassionato assai – Religiosamente

II. *A ball*. Valse: Allegro non troppo

III. *Scene in the country*. Adagio

IV. *March to the scaffold*. Allegretto non troppo

V. *Dream of a witches' sabbath*. Larghetto – Allegro

The Boston Symphony Orchestra can be heard on RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records.

Please note that this concert, including occasional scenes of the audience, is being taped for archival purposes.

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Constantine Manos

A Message from Seiji

I knew this letter would be hard to write.

But that's actually good, I realized. That it was hard to write, that it is hard to leave, and to say good-bye to you, is because I have loved my time here so very much.

I've been thinking about what I'll miss, and I find myself starting with this great building, our home, Symphony Hall. I'm sure you all have your favorite seat, your favorite corner of the building. I love my dressing room with its view up Massachusetts Avenue toward the river, and the narrow little staircase leading down to the stage. I love the soft, now yellowed wood on the stage, slightly warped and crooked from all the years of musicians, pianos, risers on and off, day in day out. The warmth of the sound, specifically that great and uniquely beautiful Boston Symphony sound, will always stay with my ears.

To me, the BSO isn't simply a great, magnificent orchestra; it's a group of friends and colleagues and familiar family. We have played in nearly every corner of the globe together, sharing trains and buses and charter flights to São Paulo and Sapporo and Salzburg. I have felt very proud on those trips, to see the orchestra so appreciated, and especially proud to be with the BSO in my own country, where it is so loved.

Our musical journey has been no less complete. I feel so lucky to have explored so much repertoire—from Bach and Berlioz to Debussy and Ravel and our Mahler cycle. I'll never forget our *Wozzeck*, *Salome* and *Elektra*, *L'Enfant et les sortilèges*. I think back on friends we have lost, like John Cage and Sir Michael Tippett and Roger Sessions, and Lenny, and my dear Toru Takemitsu, and I'm glad I could play a small role in honoring them.

I think so much about the wonderful Symphony Hall staff and house crew. These people, along with the Trustees, Overseers, and volunteers, so many of them behind the scenes, make Symphony Hall a home, not a business, and I truly hope this special character will be here always.

I also want to say how really pleased I am to be turning over this special place to my old friend and colleague James Levine. I know he understands and deeply values the Boston Symphony tradition and will do wonderful work here. I wish him much happiness.

Besides my West Newton neighborhood, which I love so much (I still have my kids' original swing set, which is splintered and full of termites; the kids are grown up now, but I can't part with it), I'll miss the city itself, from the Fenway to Chinatown. It's changed so much since 1973. I think the only restaurant back then that was open after a concert was the Ritz-Carlton, and they wouldn't let me in because I never had a tie! And of course the Boston sports teams, the Red Sox and Patriots, will always be a big tug on me. (I managed to watch the playoff games and Super Bowl from a special television at the American Embassy in Vienna!)



Christian Steiner

In the end, I hope you know that during these past 30 years, this has not been a job, or, how do you say, a position, for me. It's been my life. And, while I know so many of you, I also want to thank all of you whom I don't know, who have supported me and this wonderful institution by coming to our concerts, by listening, by caring, and by making music a priority in *your* life, too.

I thank you for this, and I thank you for the joy of it all. It has been the honor of my life.

With love and gratitude,

Seiji Ozawa

Seiji

Hector Berlioz

Symphonie fantastique. Opus 14. Episode from the life of an artist

On December 9, 1832—two years after its first performance, and as vividly recounted in his *Memoirs*—Hector Berlioz (1803-1869) won the heart of his beloved Harriet Smithson, whom he had never met, with a concert including the *Symphonie fantastique*, for which she had unknowingly served as inspiration when the composer fell hopelessly in love with her some years before. The two met the next day and were married on the following October 4.

Berlioz saw the Irish actress Harriet Smithson for the first time on September 11, 1827, when she played Ophelia in *Hamlet* with a troupe of English actors visiting Paris. By the time she left Paris in 1829, Berlioz had made himself known to her through letters, but they did not meet. By February 6, 1830, he had hoped to begin his "Episode from the life of an artist," a symphony reflecting the ardor of his "infernal passion," but his creative capabilities remained paralyzed until that April, when gossip (later discredited) linking Harriet with her manager provided the impetus for him to conceive a program that ended with the transformation of her previously unsullied image into a participant in the infernal witches' sabbath depicted in the last movement of the *Symphonie fantastique*.

Though Berlioz ultimately came to feel that the titles of the five individual movements spoke well enough for themselves, he originally specified that his own detailed program be distributed to the audience at the first performance. For present purposes, it is worth quoting from that program's opening paragraph, with its reference to the symphony's principal musical theme:

> A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

The *idée fixe*, as much a psychological fixation as a musical one, is introduced in the violins and flute at the start of the first movement's Allegro section. Its appearance "everywhere" in the course of the symphony includes a ball in the midst of a brilliant party; during a quiet summer evening in the country (where it appears against a background texture of agitated strings, leading to a dramatic outburst before the restoration of calm); in the artist's last thoughts before he is executed, in a dream, for the murder of his beloved (at the end of the March to the Scaffold); and then during his posthumous participation in a wild witches' sabbath, at which the melody appears, grotesquely transformed, to join a "devilish orgy" whose diabolically frenzied climax combines the *Dies irae* from the Mass for the Dead with the witches' round dance.

Today, nearly 175 years since the premiere, it is easy to forget that when the *Symphonie fantastique* was new, Beethoven's symphonies had just recently reached France, Beethoven himself having died only in 1827. With its much more specific programmatic intent, Berlioz's work is already a far cry even from Beethoven's own *Pastoral* Symphony of 1808. David Cairns has written that "Berlioz in the 'Fantastic' symphony was speaking a new language: not only a new language of orchestral sound...but also a new language of feeling."

Countless aspects of this score are representative of Berlioz's individual musical style, among them his rhythmically flexible, characteristically long-spun melodies, of which the *idée fixe* is a prime example; the quick juxtaposition of contrasting harmonies, as in the rapid-fire chords at the end of the march; the telling and often novel use of particular instruments, whether the harps at the ball or the quick tapping of bows on strings to suggest the dancing skeletons of the witches' sabbath; and his precise concern with dynamic markings. And all of this becomes even more striking when one considers that the *Symphonie fantastique* is the composer's earliest big orchestral work, composed when he was not yet thirty, and that the great, mature works—*Roméo et Juliette*, *The Damnation of Faust*, the operas *Les Troyens* and *Béatrice et Bénédict* among them—would follow only years and decades later.

—Marc Mandel

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following this summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





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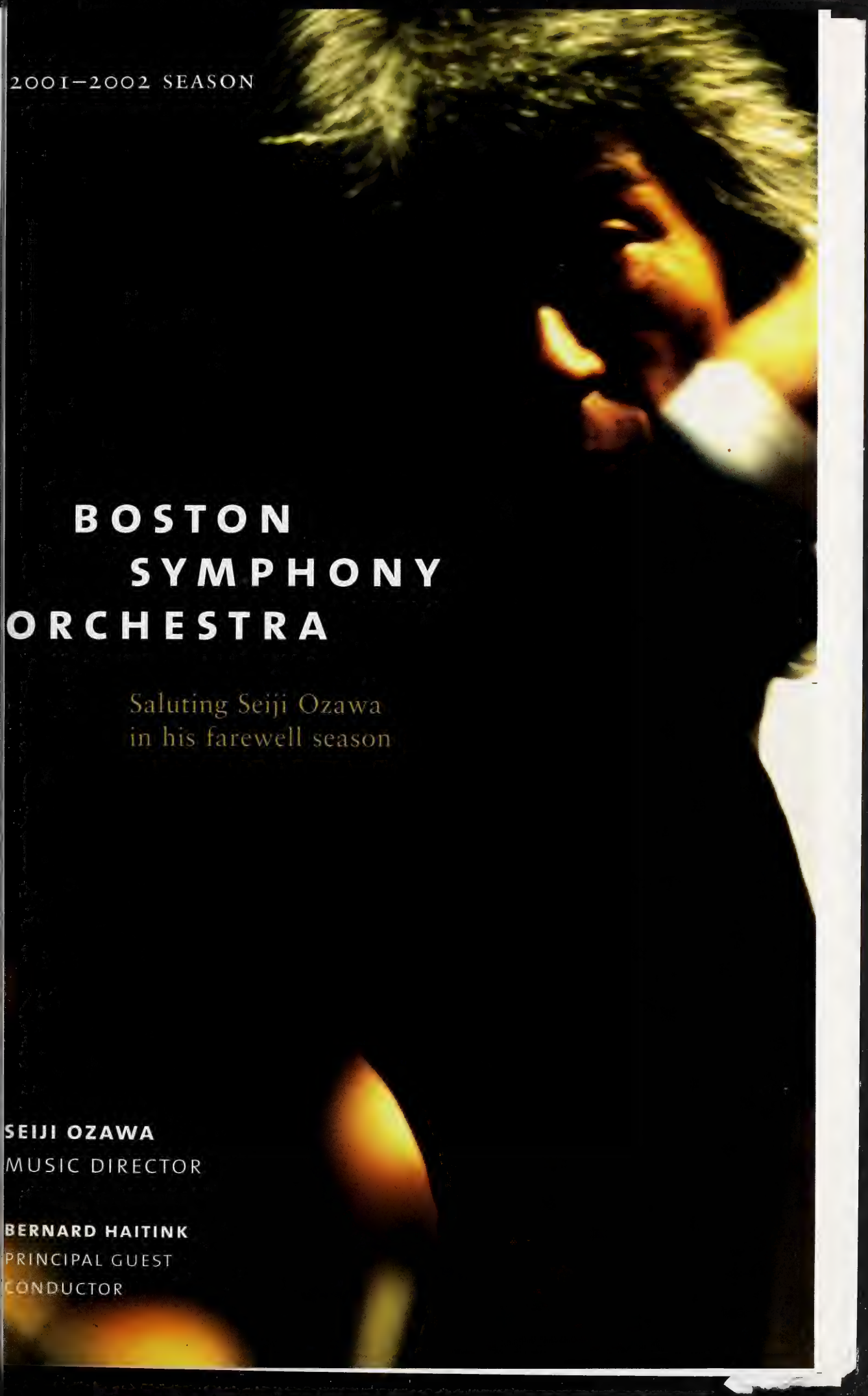
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This week's Pre-Concert Talks are given by Michael Steinberg, program annotator of the Boston Symphony Orchestra from 1976 to 1979, and later of the San Francisco Symphony and New York Philharmonic.

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BSO

Boston Symphony Chamber Players
Sunday, April 28, at 3 p.m.
at Jordan Hall

The Boston Symphony Chamber Players conclude their 2001-02 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, April 28, at 3 p.m. with a program including Ervín Schulhoff's String Sextet, Hindemith's *Kleine Kammermusik*, Opus 24, No. 2, for wind quintet, and Brahms's String Sextet No. 2 in G, Opus 36. Single tickets at $30, $22, and $17 may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

TANGLEWOOD 2002
Tickets Available Now
For the BSO Summer Season
At Tanglewood

Veteran Spanish conductor Rafael Frühbeck de Burgos will open the BSO's 2002 Tanglewood season with Mahler's Symphony No. 2, *Resurrection*, on Friday, July 5. Other highlights of the 2002 Tanglewood season are a weekend of concerts "Celebrating Seiji!" as he concludes his tenure as the BSO's music director; a John Williams 70th Birthday Celebration, and a special guest appearance by the New York Philharmonic with Kurt Masur leading his final concerts as that ensemble's music director. Guest conductors returning to lead the BSO include, among others, Roberto Abbado, James Conlon, Hans Graf, Emmanuel Krivine, Neville Marriner, Roger Norrington, Jeffrey Tate, and Robert Spano. Among the guest soloists to be featured with the orchestra are Joshua Bell, Pamela Frank, James Galway, Matthias Goerne, Susan Graham, Yo-Yo Ma, Jessye Norman, Itzhak Perlman, Mstislav Rostropovich, Peter Serkin, Gil Shaham, and André Watts. The season also includes a full schedule of weeknight events in Seiji Ozawa Hall; an opening weekend of chamber music featuring the Juilliard Quartet; Boston Pops concerts featuring a Richard Rodgers Centennial Celebration led by Keith Lockhart and a special appearance by James Taylor with John Williams; Jazz at Tanglewood throughout Labor Day weekend; Saturday-morning Open Rehearsals; Friday-evening Prelude Concerts, and a full schedule of concerts by the gifted young musicians of the Tanglewood Music Center.

Tickets are on sale now through SymphonyCharge at (617) 266-1200 or online at www.bso.org. For a Tanglewood brochure with complete program and ticket information, write to Tanglewood Brochure, Symphony Hall, Boston, MA 02115 or visit the BSO's website at www.bso.org. Tickets will be available at the Tanglewood Box Office in Lenox, MA, beginning June 7. For further information, please call the Boston Symphony Orchestra at (617) 266-1492.

Boston Symphony Youth Concerts
April 24-27 to Feature "Spring Mix"
Led by Christopher Wilkins

Guest conductor Christopher Wilkins leads the BSO in the final Youth Concerts of the 2001-02 season, Wednesday, April 24, through Saturday, April 27. Entitled "Spring Mix (with fresh greens)," the program features music by Stravinsky (from *The Firebird*), Grieg (from *Peer Gynt*), Beethoven (from the *Pastoral* Symphony), Respighi, and Copland (from *Appalachian Spring*). Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins now serves as that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $8 each for weekday concerts and $9.50 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, online at www.bso.org, or at the Symphony Hall Box Office. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

BSO Members in Concert

The New Philharmonia Orchestra, Ronald Knudsen, music director, concludes its 2001-02 "Classics Series" on Saturday, April 27, at 8 p.m. and on Sunday, April 28, at 3 p.m. at the Sorenson Center at Babson College in Wellesley with a program of Ibert and Debussy featuring flutist Eugenia Zukerman. Tickets are $25 ($22 seniors, $15 students). For more information, call (617) 527-9717 or visit www.newphilharmonia.org.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble concludes its 2001-02 season with music of Beethoven and Schoenberg on Friday, April 26, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, April 28, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are soprano Elizabeth Keusch, BSO violinists Tatiana Dimitriades and Elita Kang, and BSO violist Cathy Basrak. Tickets are $20 ($17 seniors, $10 students). For more information call (617) 964-6553.

MusicWorks (formerly the Richmond Performance Series), founded by BSO violist Mark Ludwig, continues its 2001-02 season on Sunday, April 28, at 3 p.m. at Hevreh of Great Barrington with music of Bach, Golijov, and Shapiro. The performers are the Hawthorne String Quartet (BSO members Ronan Lefkowitz, Haldan Martinson, Mark Ludwig, and Sato Knudsen) and BSO associate principal clarinet Thomas Martin. MusicWorks will conclude its season on Sunday, May 19, at 3 p.m. at the Richmond Congregational Church with music of Haydn, Kodály, Lee, and Zaretsky performed by BSO members Lucia Lin, Alexander Velinzon, Mark Ludwig, and Owen Young. Tickets for these concerts are $20 ($15 students and seniors). For more information call 1-866-266-2746.

The Walden Chamber Players—including BSO members Alexander Velinzon, violin, and Mihail Jojatu, cello, with violist Christof Huebner and oboist Laura Ahlbeck—continue their 2001-02 season with music of Mozart, Harbison, and Ligeti on Sunday, April 28, at 7 p.m. at the Longy School of Music in Cambridge. The Walden Chamber Players will conclude their 2001-02 season with music of Schnittke, Paulus, and Brahms on Saturday, May 4, at 8 p.m. in Blackman Hall at the Indian Hill Music Center in

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

On Display in Symphony Hall

An exhibit celebrating the extraordinary twenty-nine-year partnership between Seiji Ozawa and the Boston Symphony Orchestra has been mounted in Symphony Hall to mark his farewell season. The exhibit documents his childhood and early musical training but focuses primarily on his impact on the BSO, including the commissioning of new works, his collaborations with a dazzling array of guest artists, an extraordinary series of international tours, and his commercial recording activity. The exhibit displays materials from the BSO Archives as well as photographs, scores, and other treasured memorabilia that Mr. Ozawa has loaned for the exhibit. The Seiji Ozawa exhibits are located in the Massachusetts Avenue corridor; on the first balcony, right side, near the stage, and in the Cohen Wing display cases across from the Symphony Shop. Shown here is a 1982 portrait of Mr. Ozawa by artist Robert A. Anderson, loaned through Brigitte Graneau.



Also please note that the Symphony Hall Centennial Exhibit that was created last year can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases. New items can be found in most of the exhibit cases throughout the hall.

Littleton, MA. For more information visit www.waldenchamberplayers.org or call 1-800-586-8438.

BSO associate principal flute Elizabeth Ostling and pianist Hugh Hinton will play a recital on Friday, May 3, at 8 p.m. at the First and Second Church in Boston, 66 Marlborough St. (at Berkeley St.) to benefit Prison Fellowship Ministries, with all proceeds to benefit that organization. The program will feature works by Beethoven, Franck, Messiaen, and Copland. Admission is $15.

"Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000," a 12CD Box Set of BSO Broadcasts, Available Now At the Symphony Shop

To mark the recent Symphony Hall centennial, the Boston Symphony Orchestra, in collaboration with IMG Artists, London, has released an acclaimed twelve-disc set of historic performances from the BSO's broadcast archives. Seiji Ozawa is represented on two discs; five are devoted to Ozawa's five predecessors as music director (Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg); another features Michael Tilson Thomas, Colin Davis, and Bernard Haitink, who have all held the title "principal guest conductor" with the BSO; and three are devoted to such distinguished guest conductors as Cantelli, Giulini, Kubelik, Schippers, Stokowski, Tennstedt, and Walter. The final disc offers rehearsal excerpts under Koussevitzky and Bernstein as well as a variety of smaller works. The printed materials include extensive liner notes and artist biographies drawn from the original BSO program books, reminiscences by former orchestra members, newspaper review quotes, and a 140-page commemorative booklet with a history of the BSO broadcasts plus additional essays, archival illustrations, and a cumulative BSO roster for the period represented in the set. On sale at the Symphony Shop, this limited edition box set sells for $225. It can also be purchased by calling (617) 266-1200 or 1-888-266-1200; online at www.bso.org; by faxing (617) 638-9307, or at selected Virgin Megastores.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO subscription concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples drawn from the music being performed. This week's talks on Mahler's Ninth Symphony are given by former BSO Director of Publications Michael Steinberg.







THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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FRANZ JOSEPH HAYDN • Symphonies 1, 6 (*Le Matin*), 7 (*Le Midi*), 8 (*Le Soir*), 30 (*Alleluia*), 31 (*Hornsignal*), 39, 44 (*Trauer*); 60 (*Il distratto*), 67, 73 (*La Chasse*), 86, 88, 93, 94 (*Surprise*), 100 (*Military*), 102, 103 (*Drumroll*); Symphony No. "B" in B-flat; Notturno No. 1; Overture to *Armida*; *Concertante* for violin, cello, oboe, and bassoon; Sonata VI ("Consummatum est!") from *The Seven Last Words of our Saviour Upon the Cross*; Cello Concertos 1-2; Trumpet Concerto in E-flat; Violin Concerto No. 1; *The Creation*; *The Seasons*; Mass in B-flat, *Harmoniemesse*; Mass in B-flat, *Theresienmesse*; *Mass in Time of War*; "Berenice, che fai," Cantata for soprano and orchestra

HANS WERNER HENZE • Symphonies 7-8

PAUL HINDEMITH • Piano Concerto; *Nobilissima Visione*

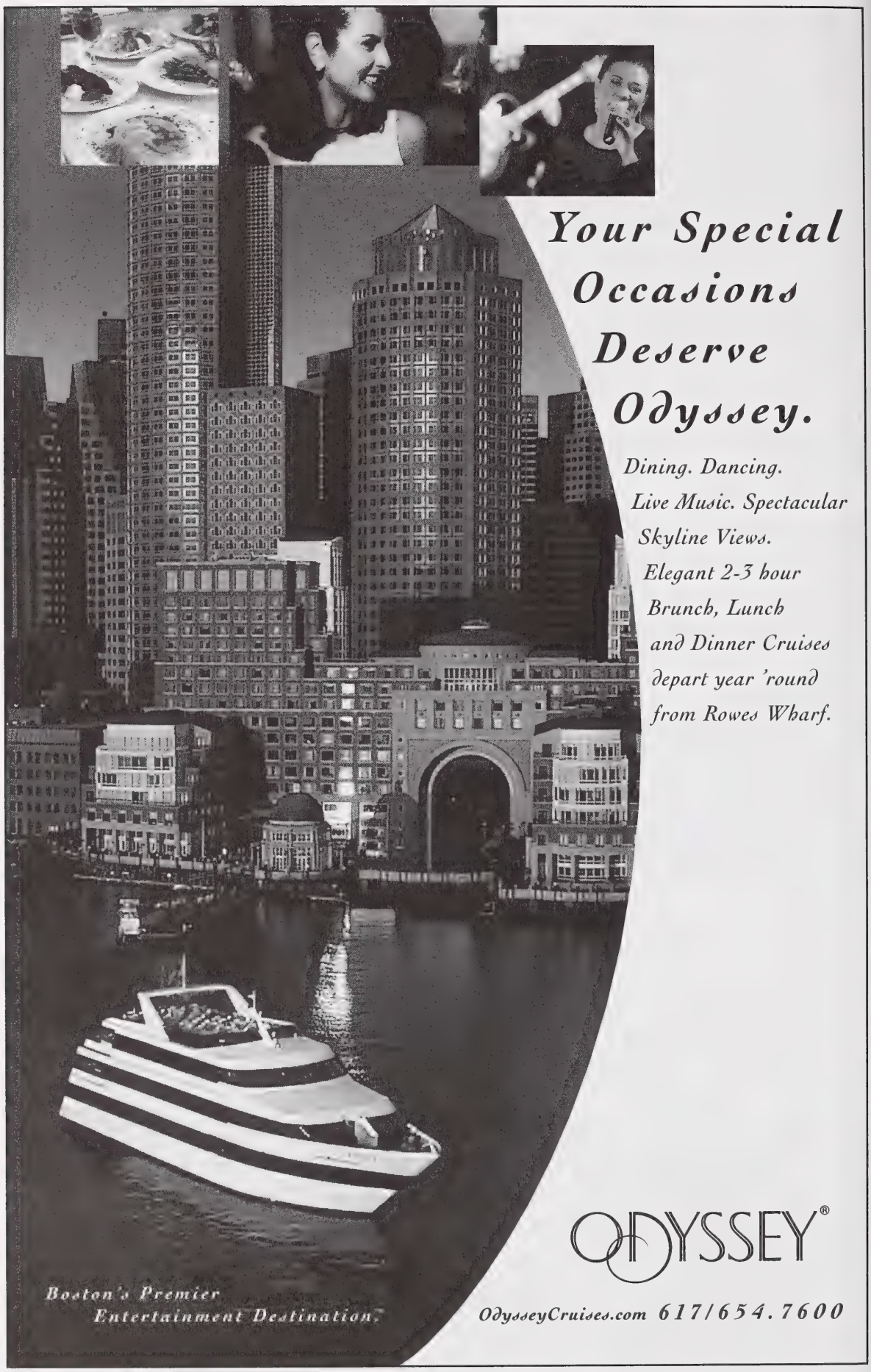
GUSTAV HOLST • *The Hymn of Jesus*; *The Planets*

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JACQUES IBERT • *Escales*

MAKI ISHII • *Mono-Prism*

CHARLES IVES • *Central Park in the Dark*; Symphonies 2, 4; *Three Places in New England*; Variations on *America* (orch. William Schuman)

LEOŠ JANÁCEK • *Sinfonietta*

TIKHON KHRENNIKOV • "Song of the Drunkards" from incidental music to *Much Ado About Nothing*

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TOMIKO KOJIBA • *Requiem "Hiroshima"*

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BRUNO MADERNA • *Aura*

GUSTAV MAHLER • Symphonies 1-9; *Das Lied von der Erde*; Adagio from Symphony No. 10; *Das klagende Lied*; Five Songs on Texts of Friedrich Rückert; Songs on texts from *Des Knaben Wunderhorn*; *Kindertotenlieder*; *Songs of a Wayfarer*

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JULES MASSENET • "Adieu, notre petite table" from *Manon*, Act II; Manon's Aria and Gavotte from *Manon*, Act III

PETER MAXWELL DAVIES • Symphony No. 2

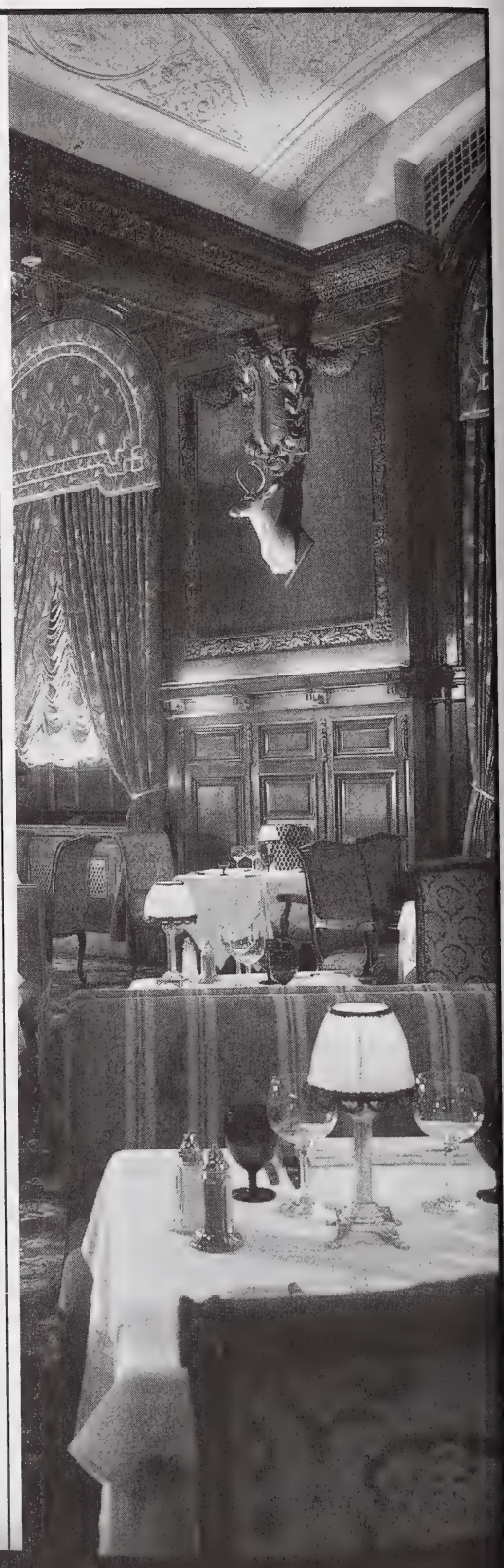
FELIX MENDELSSOHN • Symphonies 2-5; Overture, *The Hebrides* (*Fingal's Cave*); *Ruy Blas* Overture; Piano Concerto No. 1; Violin Concerto; *Elijah*; Overture and Complete Incidental Music to *A Midsummer Night's Dream*; Suite from *A Midsummer Night's Dream*



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WOLFGANG AMADÈ MOZART • Symphonies 25, 28, 31 (*Paris*), 32, 36 (*Linz*), 40, 41 (*Jupiter*); Bassoon Concerto; Clarinet Concerto; Flute Concertos 1-2; Piano Concertos 6, 9, 12, 14, 16, 17, 19, 20, 21, 22, 23, 24, 27; Rondo in D for piano and orchestra; *Sinfonia concertante* in E-flat for violin and viola; Violin Concertos 3, 5; Andante from Divertimento in D for strings; Serenade No. 9 (*Posthorn*); *Ave verum corpus*; *Exsultate, jubilate* for soprano and orchestra; Kyrie in D minor; Mass in C minor; *Requiem*; "Laudate Dominum" from *Vesperae solennes de confessore*; Overture to *Così fan tutte*; "Un aura amorosa" from *Così fan tutte*; "Come scoglio" from *Così fan tutte*; *Idomeneo* (complete opera); "Deh, vieni alla finestra" (Don Giovanni's Serenade) from *Don Giovanni*; "Madamina, il catalogo è questo" (Leporello's Catalogue Aria) from *Don Giovanni*; Overture to *Le nozze di Figaro*; "Dove sono" and "Porgi amor" from *Le nozze di Figaro*; "Non più andrai" from *Le nozze di Figaro*; Overture to *Die Zauberflöte*; "Der Vogelfänger bin ich ja" from *Die Zauberflöte*; Queen of the Night's aria from *Die Zauberflöte*, Act II, arranged for trumpet; *Der Schauspieldirektor* (complete); Overture to *Der Schauspieldirektor*; "Ch'io mi scordi di te...Non temer, amato bene," for soprano with piano obbligato; "Misera dove son!...Ah! non son io che parlo," Concert aria

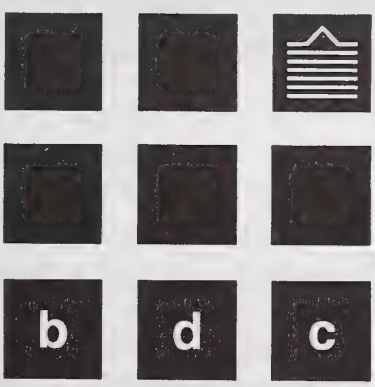
MODEST MUSSORGSKY • Scenes from *Boris Godunov*

OTTO NICOLAI • Overture to *The Merry Wives of Windsor*

CARL NIELSEN • Symphonies 2 (*The Four Temperaments*), 3 (*Sinfonia espansiva*), 4 (*The Inextinguishable*); Concerto for Flute and Orchestra

JACQUES OFFENBACH • *Gaîté parisienne* (arr. Manuel Rosenthal); Barcarolle from *Les Contes d'Hoffmann*; "The Legend of Kleinzach" from *Les Contes d'Hoffmann*; "La Lettre de Périchole" from *La Périchole*

CARL ORFF • *Carmina burana*



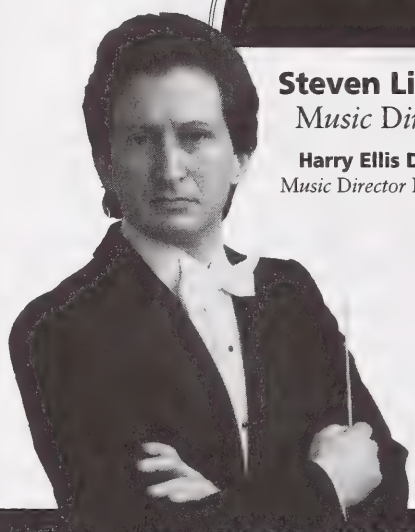
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GIACOMO PUCCINI • *Madama Butterfly* (complete); "Un bel dì" from *Madama Butterfly*; *Tosca* (complete); "Recondita armonia" from *Tosca*; Act I finale from *Tosca*; "Signore, ascolta" from *Turandot*

SERGEI RACHMANINOFF • Piano Concertos 1-3; *Rhapsody on a Theme of Paganini*; Symphony No. 3; *Symphonic Dances*; Song of the Old Gypsy and Aleko's Cavatina from *Aleko*

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MAX REGER • Piano Concerto in F minor

OTTORINO RESPIGHI • Ancient Airs and Dances, Suites 1, 2, 3; *The Fountains of Rome*; *The Pines of Rome*; *Roman Festivals*

NIKOLAI RIMSKY-KORSAKOV • *Scheherazade*

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RICHARD RODGERS and OSCAR HAMMERSTEIN II • "You'll never walk alone" from *Carousel*; "Climb ev'ry mountain" from *The Sound of Music* (arr. John Williams); "Some enchanted evening" from *South Pacific*; "It might as well be spring" from *State Fair*

JOAQUÍN RODRIGO • *Fantasia para un gentilhombre* for flute and orchestra

GIOACHINO ROSSINI • Overture and Excerpts from *Il barbiere di Siviglia*; Overture to *Semiramide*; Overture to *Il signor Bruschino*; Sonata No. 6 for strings; Willow Song and Prayer from *Otello*

ALBERT ROUSSEL • *Bacchus and Ariadne* Suite No. 2; *The Spider's Feast*, Symphonic fragments; Symphony No. 3

LOREN RUSH • *The Cloud Messenger*

CAMILLE SAINT-SAËNS • Symphony No. 3, *Organ*; Cello Concerto No. 1; Piano Concerto No. 2; Violin Concerto No. 3; Introduction and rondo capriccioso for violin and orchestra; *Samson et Dalila*, Act II

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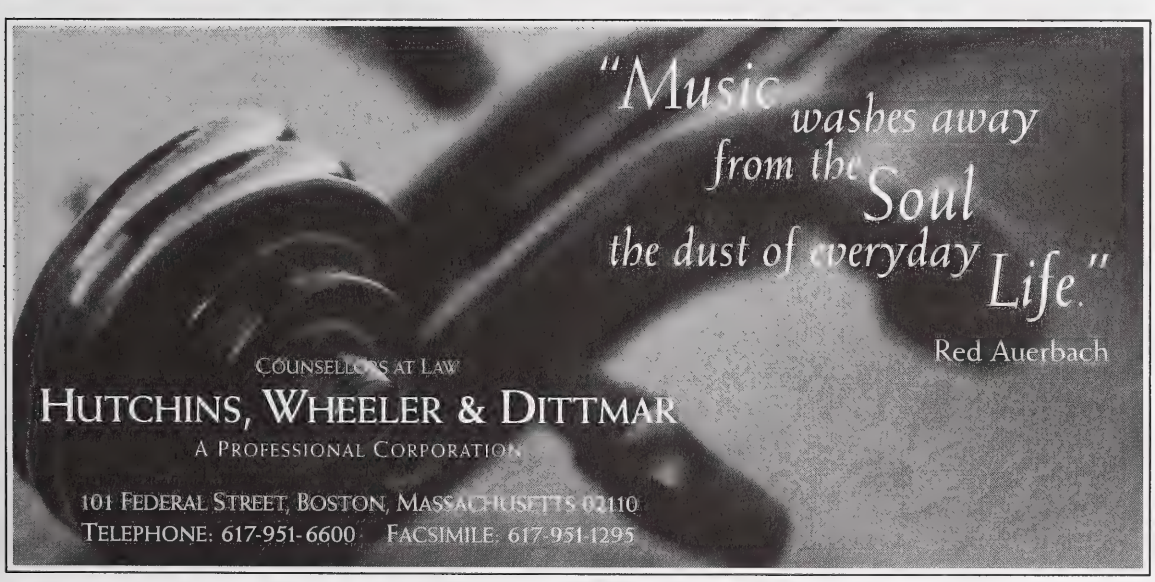
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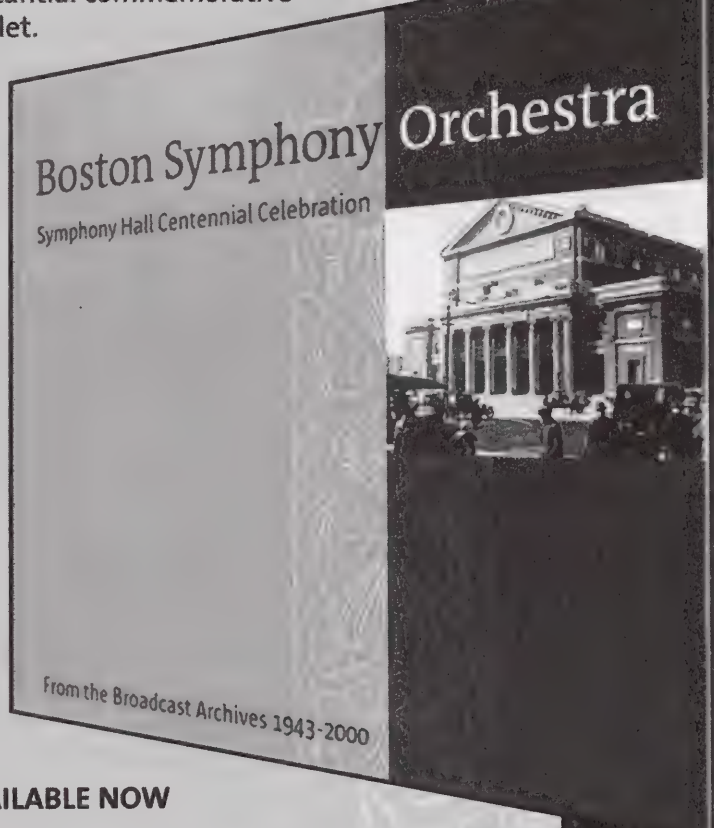
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MAURICE WRIGHT • *Concertpiece* for marimba and orchestra

WU ZUQIANG/WANG YANQIAO/LIU DEHAI • *Little Sisters of the Grassland*, Concerto for pipa and orchestra

arr. WU ZUQIANG • *Wailful Wrath by the River* for erhu and orchestra

ALEXANDER ZEMLINSKY • *Lyric Symphony* for soprano, baritone, and orchestra

ELLEN TAAFFE ZWILICH • Concerto for Flute and Orchestra

SEIJI OZAWA



The 2001-02 season is Seiji Ozawa's twenty-ninth and final season as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major American orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator at the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. More recently, in 2000, reflecting his strong commitment to the teaching and training of young musicians, he founded the Ozawa Ongaku-juku ("Ozawa Music Academy") in Japan, at which aspiring young orchestral musicians collaborate with Mr. Ozawa and professional singers in fully staged opera productions. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following this summer's Tanglewood season, he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has also upheld the BSO's commitment to new music through the frequent commissioning of new works. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebra-

tion," a gala Boston Symphony concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*, and music of Britten, Ravel, and Debussy with soprano Sylvia McNair. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Other recordings include Berlioz's *Requiem*, Fauré's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.





BOSTON SYMPHONY ORCHESTRA 2001-2002

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LaCroix Family Fund fully funded in perpetuity

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Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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*Nicole Monahan
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Haldan Martinson
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Lawrence Wolfe
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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

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§Linda Toote

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Thomas Martin
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Contrabassoon
Gregg Henegar
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Nina L. and Eugene B. Doggett chair

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Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

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Constantine Manos

A Message from Seiji

I knew this letter would be hard to write.

But that's actually good, I realized. That it was hard to write, that it is hard to leave, and to say good-bye to you, is because I have loved my time here so very much.

I've been thinking about what I'll miss, and I find myself starting with this great building, our home, Symphony Hall. I'm sure you all have your favorite seat, your favorite corner of the building. I love my dressing room with its view up Massachusetts Avenue toward the river, and the narrow little staircase leading down to the stage. I love the soft, now yellowed wood on the stage, slightly warped and crooked from all the years of musicians, pianos, risers on and off, day in day out. The warmth of the sound, specifically that great and uniquely beautiful Boston Symphony sound, will always stay with my ears.

To me, the BSO isn't simply a great, magnificent orchestra; it's a group of friends and colleagues and familiar family. We have played in nearly every corner of the globe together, sharing trains and buses and charter flights to São Paulo and Sapporo and Salzburg. I have felt very proud on those trips, to see the orchestra so appreciated, and especially proud to be with the BSO in my own country, where it is so loved.

Our musical journey has been no less complete. I feel so lucky to have explored so much repertoire—from Bach and Berlioz to Debussy and Ravel and our Mahler cycle. I'll never forget our *Wozzeck*, *Salome* and *Elektra*, *L'Enfant et les sortilèges*. I think back on friends we have lost, like John Cage and Sir Michael Tippett and Roger Sessions, and Lenny, and my dear Toru Takemitsu, and I'm glad I could play a small role in honoring them.

I think so much about the wonderful Symphony Hall staff and house crew. These people, along with the Trustees, Overseers, and volunteers, so many of them behind the scenes, make Symphony Hall a home, not a business, and I truly hope this special character will be here always.

I also want to say how really pleased I am to be turning over this special place to my old friend and colleague James Levine. I know he understands and deeply values the Boston Symphony tradition and will do wonderful work here. I wish him much happiness.

Besides my West Newton neighborhood, which I love so much (I still have my kids' original swing set, which is splintered and full of termites; the kids are grown up now, but I can't part with it), I'll miss the city itself, from the Fenway to Chinatown. It's changed so much since 1973. I think the only restaurant back then that was open after a concert was the Ritz-Carlton, and they wouldn't let me in because I never had a tie! And of course the Boston sports teams, the Red Sox and Patriots, will always be a big tug on me. (I managed to watch the playoff games and Super Bowl from a special television at the American Embassy in Vienna!)



Christian Steiner

In the end, I hope you know that during these past 30 years, this has not been a job, or, how do you say, a position, for me. It's been my life. And, while I know so many of you, I also want to thank all of you whom I don't know, who have supported me and this wonderful institution by coming to our concerts, by listening, by caring, and by making music a priority in *your* life, too.

I thank you for this, and I thank you for the joy of it all. It has been the honor of my life.

With love and gratitude,

Seiji Ozawa

Seiji



With deep gratitude and warmest wishes
to Seiji Ozawa.
Thanks for the memories.

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BOSTON SYMPHONY ORCHESTRA



Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Twenty-first Season, 2001-02
SALUTING SEIJI OZAWA IN HIS FAREWELL SEASON

Thursday, April 18, at 8
Friday, April 19, at 1:30
Saturday, April 20, at 8

SEIJI OZAWA conducting

MAHLER — Symphony No. 9

Andante comodo
Im Tempo eines gemächliches Ländlers.
Etwas täppisch und sehr derb.
[In the tempo of a comfortable Ländler.
Somewhat clumsy and very coarse.]
Rondo-Burleske. Allegro assai. Sehr trotzig.
[Very defiant]
Adagio

The Life Trustees of the Boston Symphony Orchestra have sponsored this week's concerts to honor Seiji Ozawa for his 29 years of devoted stewardship of the BSO.

This month's Boston Symphony Orchestra performances conducted by Seiji Ozawa are supported by a generous gift from Nathan and Lillian Miller in honor of Maestro Ozawa in this, his final season as BSO Music Director.

Please note that retiring Boston Symphony principal timpanist Everett Firth will be acknowledged on stage at the end of these concerts (see page 36).

Please note that the Friday and Saturday concerts are being taped for future telecast by NHK in Japan and that occasional scenes of the audience may be included.

The evening concerts will end about 9:40 and the afternoon concert about 3:10.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT.

Farewell, Thanks, and All Best



Following this week's concerts, BSO principal timpanist Everett Firth retires after fifty years of service to the Boston Symphony Orchestra. He will be at Tanglewood this summer for the July weekend celebrating Seiji Ozawa's tenure as music director. Mr. Firth was appointed to the orchestra by Charles Munch; his time with the BSO has encompassed the music directorships of Erich Leinsdorf, William Steinberg, and Seiji Ozawa.

Born in Winchester, Massachusetts, Everett Firth was raised in Sanford, Maine. His father, a trumpet player, encouraged him to study arranging. As a result he learned to play several instruments, including drums, which he played in a dance band. Mr. Firth is a graduate of the New England Conservatory of Music, where his teacher was Roman Szulc, his predecessor as timpanist of the Boston Symphony. His teachers also included Saul Goodman, who was timpanist of the New York Philharmonic under Arturo Toscanini. An alumnus of the Tanglewood Music Center, Mr. Firth joined the BSO as a percussionist in 1952, at twenty-one. In 1956 he was appointed the orchestra's principal timpanist, becoming, to that time, the youngest player to be named a BSO principal. He has been a featured soloist with the orchestra in concertos of Kraft, Denisov, Martin, and Colgrass. Listed in "Who's Who in America," Mr. Firth has taught at the New England Conservatory and the Tanglewood Music Center. He is CEO of Vic Firth Incorporated and Vic Firth Manufacturing, the largest manufacturer of drum sticks and mallets in the world, with distribution to more than 150 countries worldwide.

It is no exaggeration to say that Vic Firth's sound has become inseparable from that of the orchestra itself. His contribution to the Boston Symphony Orchestra has been immeasurable, as is our gratitude for his half-century of devotion to the BSO.

A Message From Vic Firth

Fifty years with this great orchestra has allowed me to develop not only a philosophy of sound, but a philosophy of life. This has made my time at Symphony Hall exciting and rewarding from the very first day. On one of my first concerts we performed the Brahms Second Symphony. I was thrilled by what went on around me. Fifty years later we played that same music on tour, and the drama was every bit as exciting.

I have spent all of my musical life and most of my adult life on the stage of Symphony Hall. The drama, the excitement, and the beauty of the music have remained overwhelming. I could not have asked for better colleagues. I depart with the same enthusiasm as when I joined.

Playing for Boston audiences has been like performing for friends. I will never forget the warmth emanating from the audience over the course of these many years.

For more than half of my time at Symphony Hall, Seiji Ozawa has been music director. Working with Seiji-san has been a timpanist's delight. His extraordinary baton technique has made even the most difficult music seem readily accessible. His personal warmth and generous musicianship will never be forgotten. I salute his dedication and devotion to his craft of making music.

My life with the Boston Symphony Orchestra has been a wonderful adventure in music that will always be part of me.

Gustav Mahler
Symphony No. 9



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He began his Ninth Symphony in the late spring of 1909, finished the orchestral draft that fall, and, on April 1, 1910, was able to report to his friend and former assistant Bruno Walter that the score, "a very positive enrichment of my little family," was complete. It was Walter who conducted the first performance, on June 26, 1912, with the Vienna Philharmonic. The work was introduced in North America by the Boston Symphony Orchestra, Serge Koussevitzky conducting, on October 16, 1931, Koussevitzky and the BSO also giving the New York premiere the following month, on November 19. The Boston Symphony Orchestra has also played the Mahler Ninth under Richard Burgin, Rafael Kubelik, Michael Tilson Thomas, Leonard Bernstein, Seiji Ozawa (first at Symphony Hall in November 1984, followed by performances at Tanglewood in 1985; at Symphony Hall in November 1988; in London, Amsterdam, Paris, Berlin, and Vienna during the BSO's December 1988 European tour; a July 8, 1989 Tanglewood performance [the BSO's most recent Tanglewood performance], and performances in Boston and at Carnegie Hall in October 1989), Kent Nagano (in November/December 1984, deputizing for Ozawa), and Bernard Haitink (the most recent subscription performances, in November 1995, followed by performances at Carnegie Hall). The score calls for four flutes and piccolo, three oboes and English horn, four clarinets (fourth doubling E-flat clarinet) and bass clarinet, four bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, bass drum, tam-tam, triangle, glockenspiel, low-pitched chimes, two harps, and strings. (Mahler's autograph has only a single harp; the decision to divide the part between two players was Bruno Walter's.) I am most grateful to Dr. Susan M. Filler for information about Mahler's medical condition in the last years of his life.

The Ninth Symphony is the last score Mahler completed. Some dark part of him would have wanted it so, for, with Beethoven's Ninth and Bruckner's unfinished Ninth in mind, he entertained a deep-rooted superstition about symphonies and the number nine. He had even tried to deceive the counting gods by calling *Das Lied von der Erde* (*The Song of the Earth*), the work that followed the Eighth Symphony, "a symphony for contralto (or baritone), tenor, and orchestra," but not giving it a number. *Das Lied von der Erde* is, therefore, a secret Ninth Symphony, while the official Ninth is "really" the Tenth. But there was also the side to Mahler that caused him, for all his fascination with death, always to choose life. That was the Mahler who was more interested in writing music than in flirting with his superstitions or his penchant for morbid fancy. That was also the Mahler who, within days of completing the Ninth Symphony, plunged with tempestuous energy into the task of composing a Tenth, a task on which he had made significant progress when he died of a streptococcal blood infection seven weeks before his fifty-first birthday.

The Ninth was also the last of Mahler's completed scores to be presented to the public, something that has surely contributed to the tradition of reading the work as the composer's farewell to life. The gestures of dissolution and parting with which this symphony ends are of an annihilating poignancy matched not even by Mahler himself. Nonetheless, it is well to understand that Mahler cannot have meant this as an actual farewell. To insist on reading it thus is to indulge in a sentimentality that weakens the stab of this music. Mahler's symphonies fall into groups whose members share points of view

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SATURDAY, MAY 4, 8:00 PM
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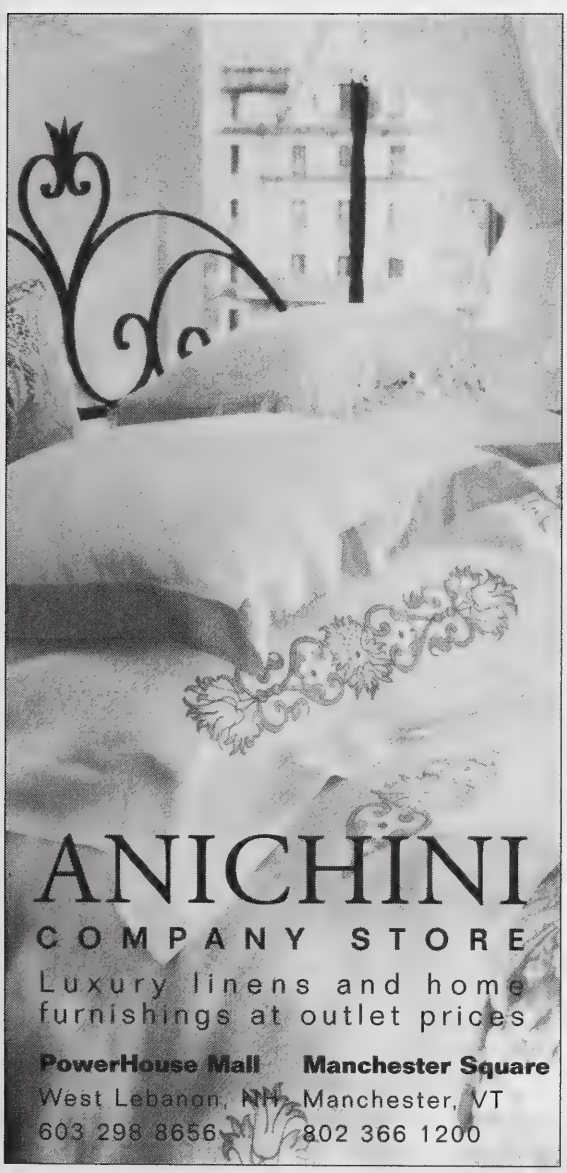
7:00 pm
Introduction by Jacques Zoon

Three-Time Grammy Nominee
Boston Baroque
Martin Pearlman, Music Director

and even material details, each piece being more richly understood in the context of its group. The Second, Third, and Fourth symphonies, for example, are all tied to Mahler's love for and work on the Romantic anthology of folk poetry called *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). The Ninth is part of a trilogy that begins with *Das Lied von der Erde* and leads to the unfinished Symphony No. 10. It is in some respects commentary upon and extension of the song-symphony, while the Tenth both quotes *Das Lied von der Erde* and further explores certain ideas and features of the Ninth.

Mahler wrote the Ninth Symphony in the midst of the whirlwind that was the last chapter of his not very long life. That chapter began in 1907. Four momentous things happened that year.

On March 17, Mahler resigned the Artistic Directorship of the Vienna Court Opera, bringing to a close a ten-year term whose achievement has become legend. Mahler was, however, drained by the struggles and tempests that were the price of that achievement, worn down by anti-Semitic attacks on himself and his young protégé Bruno Walter, and feeling the need to give more time to the composition and performance of his own music. He was not, however, able either to resist the lure of the podium nor to do without his income as a conductor, and on June 5, he signed a contract with the Metropolitan Opera



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in New York, where he would make his debut conducting *Tristan und Isolde* on New Year's Day 1908.

On July 5, his daughter Maria, four-and-a-half, died at the end of a two-week battle with scarlet fever and diphtheria, just hours after an emergency tracheotomy had been performed at the Mahlers' summer house at Maiernigg in Carinthia. A few days after the funeral, a physician who had come to examine Mahler's exhausted wife and her seriously ill mother, responding to the composer's half-joking "as long as you're here you might as well have a look at me too," discovered that things were not as they should be with Mahler's heart. Most biographies report a diagnosis of subacute bacterial endocarditis. Recent interpretation of the evidence suggests that what was discovered was a defect in the mitral valve, presumably stemming either from Mahler's family history or rheumatic fever. Subacute bacterial endocarditis would be a result of this defect, but would probably have developed no earlier than the fall of 1910. It is not a condition Mahler would have been likely to survive for four years. Beginning with Mahler's widow, biographers have tended to dramatize the account of Mahler's physical condition after the summer of 1907.

In any event, Mahler, that dedicated hiker, cyclist, and swimmer, to say nothing of fiery conductor, was put on a regimen of depressingly restricted activity. Still, what hap-



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pened from 1907 until 1911 is not the life story of an invalid. 1907: Concerts in Saint Petersburg and Helsingfors (Helsinki) and Mahler's meeting with Sibelius; the last opera performance (*Fidelio*) and the last concert (his own Symphony No. 2) in Vienna; departure for New York. 1908: Performances at the Metropolitan Opera at the beginning and end of the year; concerts with the New York Symphony; the premiere in Prague of the three-year-old Symphony No. 7; the composition that summer of *Das Lied von der Erde*. 1909: The termination of his association with the Met and the start of a three-year contract with the dilapidated New York Philharmonic; work on the Symphony No. 9. 1910: Concerts with the Philharmonic in New York and other American cities; engagements in Paris and Rome; the triumphant premiere in Munich of the Symphony No. 8 (written in the summer of 1906); the completion of the Ninth Symphony, followed immediately by extensive and concentrated work on the Tenth, and a meeting at Leyden with Freud. 1911: The last New York Philharmonic concert on February 21, including the premiere of Busoni's *Berceuse élégiaque—A Man's Cradle Song at his Mother's Coffin*; the onset of a streptococcal blood infection; unsuccessful serum treatment in Paris, and, on May 18, death in a Vienna sanatorium.



Mahler with his daughters Maria Anna (left)—after whose death Mahler's heart trouble was discovered—and Anna Justine (right)

In his Ninth Symphony, Mahler returns to a four-movement design for the first time since the Sixth Symphony of 1903-05. The First and the Fourth are both four-movement symphonies. The First, however, was a five-movement work for the first six years of its existence, while the Fourth is of a special design where the last movement is a brief song-epilogue. If the four movements of the revised First Symphony and of the Sixth still correspond to those of the normal Classical and Romantic symphony, Mahler is clearly after another aim altogether in the Ninth. He begins with a very large movement whose basic tempo is semi-slow but which tends to spill over into allegro. Next comes a double intermezzo in the form of a vividly contrasted pair of scherzos, a set of Landlers and a *Burleske*. The finale is an Adagio whose weight and span approach those of the first movement.

Deryck Cooke proposed that the formal model Mahler had in mind was Tchaikovsky's *Pathétique*, and the correspondences are indeed clear—big first movements alternating between slow and fast, beginning and ending quietly; the Landlers and Tchaikovsky's gimpy 5/4 waltz; the *Burleske* and Tchaikovsky's brilliant march; the two Adagio finales. History added another parallel in that each symphony was its composer's inadvertent farewell to work and to life. The *Pathétique* was new music when Mahler began his Ninth Symphony, just sixteen years old, and Mahler remembered gratefully Tchaikovsky's admiration of his *Eugene Onegin* performances in Hamburg in 1891.*

As for the first movement, it is surely Mahler's greatest achievement in symphonic composition. Shortly before Mahler was born, Wagner wrote to Mathilde Wesendonk: "I should now like to call my deepest and most subtle art the art of transition, for the

*Mahler conducted several performances of Tchaikovsky's *Pathétique*, but all in January and March 1910, after the completion of the full draft of the Ninth Symphony and while the orchestration was in progress.

whole fabric of my art is based upon such transitions." The composer Richard Swift has pointed out that it was "with a powerful feeling of recognition" that Mahler first read the Wagner-Wesendonk correspondence in 1904, remarking to his wife upon its "transcendent and superhuman" nature. The Ninth's first movement is the high point of Mahler's own practice in the deep and subtle art of transition, of organic expansion, of continuous variation.

In deep quiet, cellos and horn set a rhythmic frame. The notes are oddly, disconcertingly placed in the time flow; Leonard Bernstein suggested that their halting rhythm represents, or perhaps reflects, the irregular pulse of Mahler's own faltering heart. Cellos and horn play the same pitch, A, and it will be more than fifty measures—more than three minutes of playing time—before we meet a bar in which A is not a crucial component, and then it takes a violent deceptive cadence to wrench the music in another direction. The harp begins a kind of tolling about that low A, while a stopped horn projects another thought, also with A as its point of departure and in a variant of the faltering-pulse rhythm. The accompaniment becomes denser, though it always remains transparent, with each detail highly individual. All this prepares a melody which the second violins build up step by step, full of literal or subtly varied repetitions.

We soon hear that the melody is in fact a duet, for the horn re-emerges with thoughts

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of its own on the material. Listening still more closely, we can notice that the accompanying figures in the harp, the clarinet, and the elaborately divided lower strings are using the same vocabulary too—the same intervals and the same rhythmic patterns. Do the accompaniments reflect the melody much as good servants take on something of their masters' style, or is the melody—or better, the melodic complex—the expansion of the elements that make up the ever-present, ever-changing background? Before this melody is done growing, the first violins have replaced the horn as the seconds' duet partner, while the clarinet (anticipated by the English horn) and the cellos cross the border, turning from accompanists into singers. In this beginning you have a miraculous example of Mahler's inspired art of transition, so painstakingly worked (as we can tell from the orchestral draft, which has been published in facsimile by Universal Edition, Vienna) and so convincing in its appearance of utter spontaneity and natural growth. The transitions, moreover, exist in two dimensions—horizontal, as the melody proceeds through time from one event to the next, and vertical, in the integration of the melodic strands and their accompaniments.



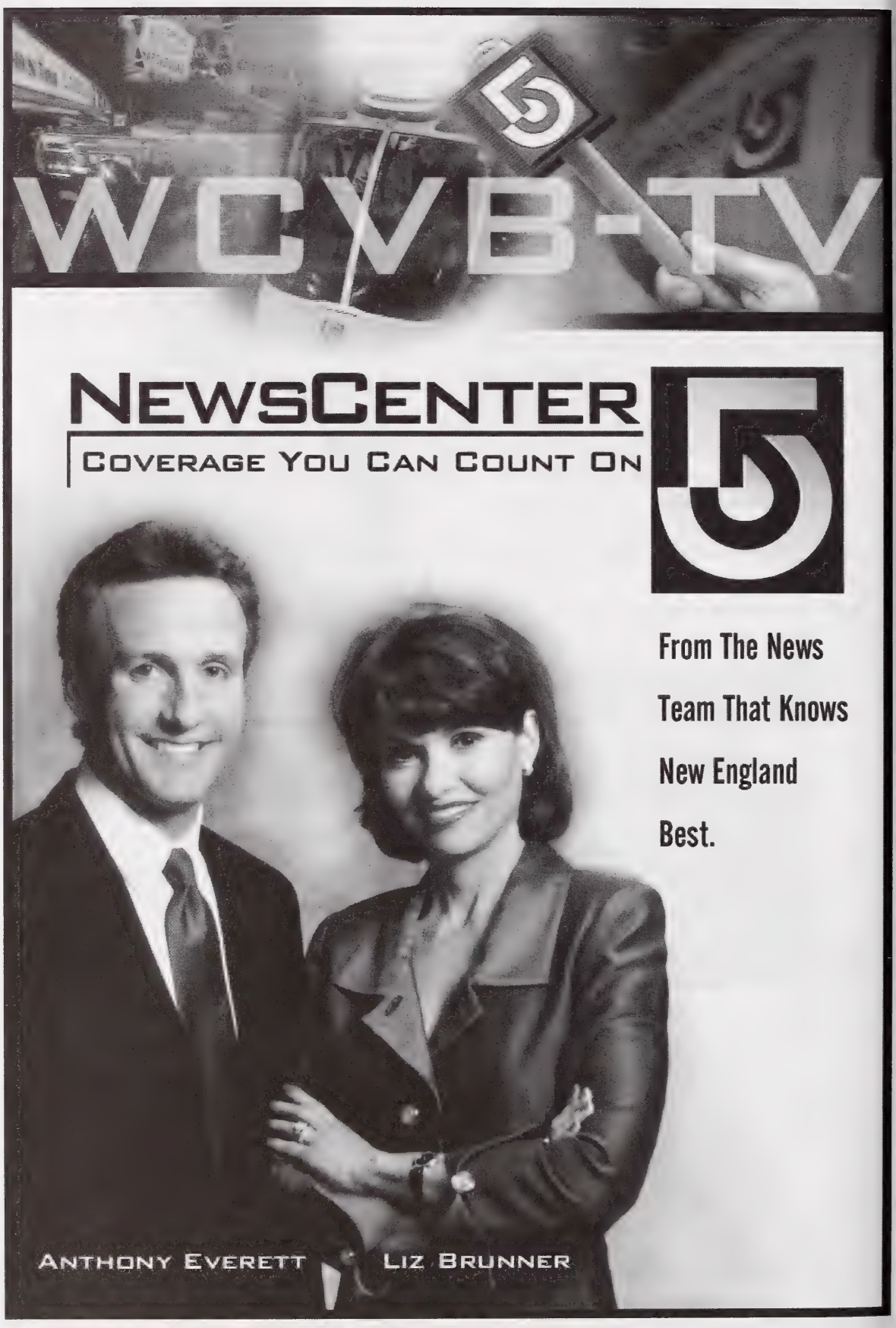
Alma Mahler

This long opening melody keep returning, always with new details of shape and texture, and its D major presence is the soil in which the movement is rooted. Another element of which we become intensely aware is the stepwise descent through a third.



Mahler marks this "*Lebewohl*" ("Farewell") in his sketches, and he is alluding to Beethoven, whose *Farewell* Sonata, Opus 81a, begins with exactly this gesture. Mahler even emulates the way Beethoven makes the phrase overlap with itself to create poignant dissonances.

The most persistent element of contrast comes in the form of an impassioned, thrusting theme in minor, whose stormy character is new but whose intervals, rhythms, and accompaniments continue the patterns established earlier. In Mahler's harmonic design, the corresponding "opposition" to D major is a pull toward the flat side, sometimes to D minor, more often and more powerfully all the way over to B-flat minor. The "faltering pulse" and the harp tollings persist; dramatic abruptions shatter the long-breathed, seamless continuities; urgent trumpet signals mark towering climaxes. From one of these high points the music plunges into sudden quiet and the slowest tempo so far. The coda is virtually chamber music with simultaneous monologues of all but dissociated instruments—flute, oboe, violin, piccolo, horn, just a few strands of cellos and basses to begin with. The intervals between events become wider—it is as though the music continued, but beyond our hearing—until at last silence wins out over sound. With the completion of this immense and wonderfully poised arch, about one third of the great sym-


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phony is done.

The second movement returns us forcefully to earth. Mahler always had a love for the vernacular, and here is one more of his fantastical explorations of dance music. He shows us three kinds: a Landler in C, leisurely, clumsy, heavy-footed, coarse (the adjectives are Mahler's); something much quicker and more waltz-like in slightly soured E major (and taken over almost literally by Shostakovich in the scherzo of his Fifth Symphony); and another Landler, this one in F, the slowest of these three musics, gentle, lilting, sentimental. These tunes, tempos, and characters lend themselves to delightful combinations and interchanges. This movement, too, finishes in a disintegrating coda, but the effect here is toward an intriguing mixture of the ghostly and the cute.



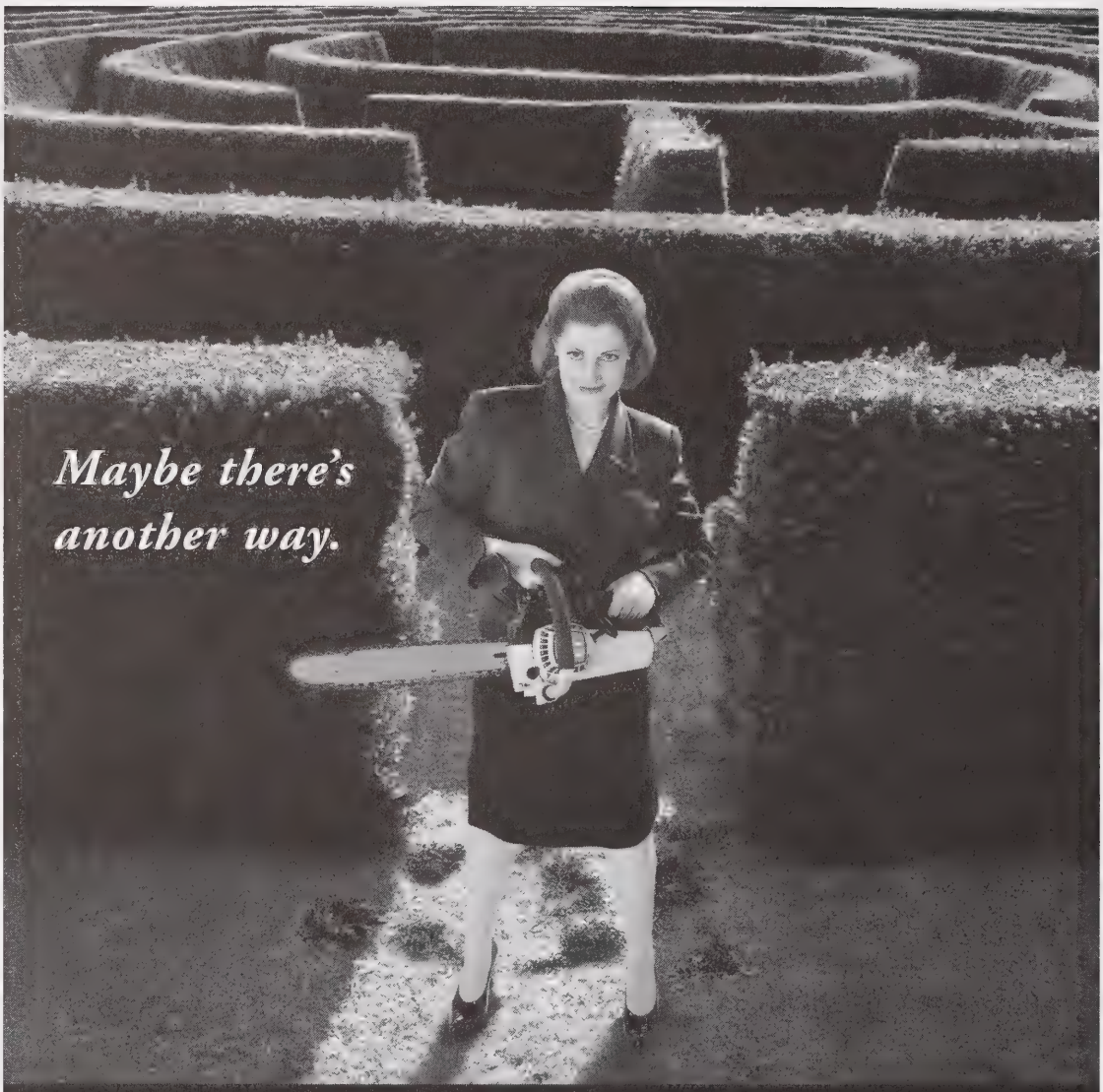
Perhaps the last photograph of Mahler, taken during his final crossing to Europe from New York in April 1911

Where the second movement was expansive and leisurely, the third, which Mahler styles *Burleske* and which he wants played "very defiantly," is music of violent urgency. The first four measures, which take about three seconds to play, hurl three distinct motifs at us. That sort of concentration is fair warning of what is to follow. Mahler inscribed the autograph "to my brothers in Apollo," connecting this reference to the leader of the muses to the virtuosic display of contrapuntal craft unleashed here. A contrasting trio brings a march and even some amiability—also, later, a twisted reminiscence of one of the exuberant march tunes in the Third Symphony's first movement. Most surprising, and deeply touching as well, is the trumpet's shining D major transformation of one of the *Burleske*'s most jagged themes into a melody of tenderly consoling warmth. It is, however, the fierce music, returning now at still greater speed and in yet more ferocious temper, that brings this movement to its crashing final cadence.

Now Mahler builds an Adagio to balance and, as it were, to complete the first movement. He begins with a great cry of violins, harmonically close to the A minor we have just left, and leading surprisingly into distant D-flat major. In his earlier four-movement symphonies he had ended in the original keys; here, as is more often his preference, he takes the conclusion to another key. In the optimistic No. 5 he goes up half a step, but for this close he goes down by the same interval.

All the strings, who are adjured to play with big tone, sound a richly textured hymn. Their song is interrupted for a moment by a quiet, virtually unaccompanied phrase of a single bassoon, but impassioned declamation in the choral style immediately resumes. That other world, however, insists on its rights, and Mahler gives us passages of a ghostly and hollow music, very high and very low. Between the two extremes there is a great chasm. The two musics alternate, the hymnic song being more intense and urgent at each of its returns. We hear echoes of *Das Lied von der Erde* and phrases from the *Burleske*.

Here, too, disintegration begins. All instruments but the strings fall silent. Cellos sing a phrase which they can scarcely bear to let go. Then, after a great stillness, the music seems to draw breath to begin again, even slower than before: *Adagissimo*, slow, and



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ppp to the end, Mahler warns. As though with infinite regret, with almost every trace of physicality removed, muted strings recall moments of their—and our—journey. The first violins, alone unmuted among their colleagues, remember something from still longer ago, the *Kindertotenlieder*, those laments on the deaths of children that Mahler, to his wife's horror, had written two years before death took his daughter Maria. "*Der Tag ist schön auf jenen Höh'n!*"—the day is so lovely on those heights.



"Might this not," asks Mahler's biographer Michael Kennedy, "be his requiem for his daughter, dead only two years when he began to compose it, and for his long-dead brothers and sisters...?" More and more, the music recedes, a kind of polyphony to the last, the cellos and second violins gently firm, the first violins and violas softly afloat. Grief gives way to peace, music and silence become one.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO. A third volume, on the major works for orchestra with chorus, is due next year.

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Paul Banks's Mahler article from The New Grove Dictionary (1980) was reprinted in *The New Grove Turn of the Century Masters–Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including one by Stephen E. Hefling on the Ninth Symphony (Oxford). Michael Steinberg's program notes on the Mahler symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Peter Franklin's *The life of Mahler* in the series "Musical lives" offers a readably compact account of the composer's life (Cambridge paperback). Jonathan Carr's *Mahler* is a recent biography offering an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*, and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde*, which is to say that it has not yet reached the Ninth Symphony (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has recently seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press).

Seiji Ozawa and the Boston Symphony Orchestra recorded Mahler's Ninth Symphony as part of their complete Mahler cycle for Philips (currently unlisted in the United States). Noteworthy available recordings include (alphabetically by conductor) Leonard Bernstein's first with the New York Philharmonic (Sony Classical) and later with the Concertgebouw Orchestra of Amsterdam (Deutsche Grammophon), Carlo Maria Giulini's with the Chicago Symphony Orchestra (Deutsche Grammophon), Bernard Haitink's also with the Concertgebouw Orchestra (a recent Philips reissue, in a two-disc set with songs from *Des Knaben Wunderhorn* with Jessye Norman and John Shirley-Quirk), Jascha Horenstein's with the London Symphony Orchestra (a 1966 concert performance on Music & Arts), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Rafael Kubelik's with the Bavarian Radio Symphony Orchestra (Deutsche Grammophon, in a ten-disc Mahler box), Kurt Masur's with the New York Philharmonic (Teldec), Simon Rattle's with the Vienna Philharmonic (EMI), and Benjamin Zander's with the Philharmonia Orchestra (Telarc). The historically minded should also know about Bruno Walter's live 1938 recording with the Vienna Philharmonic (EMI "Great Recordings of the Century").

—Marc Mandel

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RAFAEL FRÜHBECK DE BURGOS	21
DANIELE GATTI	14
HANS GRAF	18
BERNARD HAITINK	10, 11
JAMES LEVINE	16
JUN MÄRKL	12
INGO METZMACHER	17
ANDRÉ PREVIN	19, 20
DAVID ROBERTSON	15
GENNADY ROZHDESTVENSKY	6
ROBERT SPANO	8
ILAN VOLKOV	13



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SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2001-2002 SUBSCRIPTION SEASON

	Week
SERGEI ALEKSASHKIN, bass	6
NURIT BAR-JOSEF, violin	3
EDWIN BARKER, double bass	3
RONALD BARRON, trombone	3
JEAN-EFFLAM BAVOUZET, piano	17
GIANLUCA CASCIOLI, piano	7
VINSON COLE, tenor	21
KENDRA COLTON, soprano*	11
RICHARD CROFT, tenor	11
BLYTHE DANNER, speaker	Opening Night
JOHN FERRILLO, oboe	3
EVERETT FIRTH, timpani	3
RICHARD GOODE, piano	10
SUSAN GRAHAM, mezzo-soprano	Opening Night
ANDREAS HAEFLIGER, piano	18
IDA HAENDEL, violin	13
TOMMI HAKALA, baritone†	8
RANDALL HODGKINSON, piano	3, Fri Eve (22A)
WILLIAM HUDGINS, clarinet	3
STEVEN ISSERLIS, cello	15
JOSEPH KALICHSTEIN, piano	5
SOLVEIG KRINGELBORN, soprano	8
MALCOLM LOWE, violin	3
ALLYSON McHARDY, mezzo-soprano	21
SARA MINGARDO, contralto	11
ANNE-SOPHIE MUTTER, violin	19
GARRICK OHLSSON, piano	12
STANFORD OLSEN, tenor	2
VICENTE OMBUENA, tenor	21
ALAN OPIE, baritone	21
ELIZABETH OSTLING, flute	3
FELICITY PALMER, mezzo-soprano	21
BENJAMIN PASTERNACK, piano	3, Fri Eve (22A)
MARINA PICCININI, flute	18
NURIA POMARES ROJAS, Flamenco dancer	21
GINO QUILICO, baritone	21
JOHN RELYEA, bass-baritone	11
ANTONIO REYES, guitar	21
MARIA RODRIGUEZ, soprano	21
THOMAS ROLFS, trumpet	3
MSTISLAV ROSTROPOVICH, cello	22
PEDRO SANZ, cantaor	21
PETER SERKIN, piano	1
GIL SHAHAM, violin	20
TAMARA SMIRNOVA, violin	3
JAMES SOMMERVILLE, horn	3, 13
RICHARD SVOBODA, bassoon	3
DUBRAVKA TOMSIC, piano	9
DAWN UPSHAW, soprano	Opening Night
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	Opening Night, 2, 6, 8, 11, 14, 21

*Christine Schäfer indisposed
†Peter Mattei indisposed

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October 28, 2001

BRITTEN	Sinfonietta, Opus 1
WYNER	Serenade for seven instruments
MOZART	Quintet in C for two violins, two violas, and cello, K.515

February 3, 2002

with William Sharp, baritone
Ludovic Morlot, conductor

MOZART	Quartet in F for oboe, violin, viola, and cello, K.370(368b)
HARBISON	*Words from Paterson*, for baritone and seven instruments
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
BRAHMS	Quintet in B minor for clarinet and strings, Opus 115

March 24, 2002

with André Previn, piano

POULENC	Sextet for piano, flute, oboe, clarinet, bassoon, and horn
LERDAHL	*Waltzes*, for violin, viola, cello, and double bass
MENDELSSOHN	Piano Trio No. 1 in D minor, Opus 49

April 28, 2002

SCHULHOFF	String Sextet
HINDEMITH	*Kleine Kammermusik*, Opus 24, No. 2, for wind quintet
BRAHMS	String Sextet No. 2 in G, Opus 36

WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2001-2002 SUBSCRIPTION SEASON

	Week
BEETHOVEN	
Serenade in D for flute, violin, and viola, Opus 25	20
String Quartet No. 9, Opus 59, No. 3	12
BERGER	
Quartet in C for flute, oboe, clarinet, and bassoon	23
BERIO	
Folk Songs, for soprano and seven instruments	19
COLGRASS	
Variations for Four Drums and Viola	19
DEBUSSY	
Sonata for flute, viola, and harp	19

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DRUCKMAN	
Valentine for solo double bass	16
DVOŘÁK	
Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87	22
Quintet in G for two violins, viola, cello, and double bass, Opus 77	16
HAAS	
"A Violent Night," movement from String Quartet No 2, Opus 7, *From the Monkey Mountain*	6
HAYDN	
Piano Trio in F-sharp minor, Hob. XV:26	5
MENDELSSOHN	
String Quartet No. 2 in A minor, Opus 13	20
Piano Trio No. 1 in D minor, Opus 49	5
NIELSEN	
Woodwind Quintet in A, Opus 43	23
PENDERECKI	
Quartet for Clarinet and String Trio	12
RESPIGHI	
Il tramonto (*The Sunset*), for mezzo-soprano and string quartet	12
ROREM	
Seven movements from String Quartet No. 4	6
ROSSINI	
Quartet No. 1 in F for flute, clarinet, bassoon, and horn (arr. from Sonata a quattro No. 1 for strings)	23
SCHUBERT	
String Trio No. 1 in B-flat, D.471 (Allegro)	22
WEIGL	
Allegro con fuoco and Adagio from String Quartet No. 3	6

PERFORMERS IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2001-2002 SUBSCRIPTION SEASON

	Week
SCOTT ANDREWS, clarinet	12, 19, 23
CATHY BASRAK, viola	19
XAK BJERKEN, piano	22
FEDERICO CORTESE, conductor	19
TATIANA DIMITRIADES, violin	16
XIN DING, violin	20
BURTON FINE, viola	20
CATHERINE FRENCH, violin	12
EDWARD GAZOULEAS, viola	12
TIMOTHY GENIS, percussion	19
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ and HALDAN MARTINSON, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	6
SI-JING HUANG, violin	12

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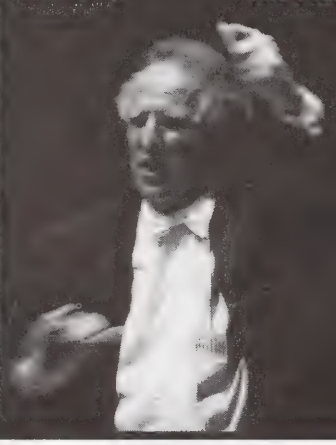
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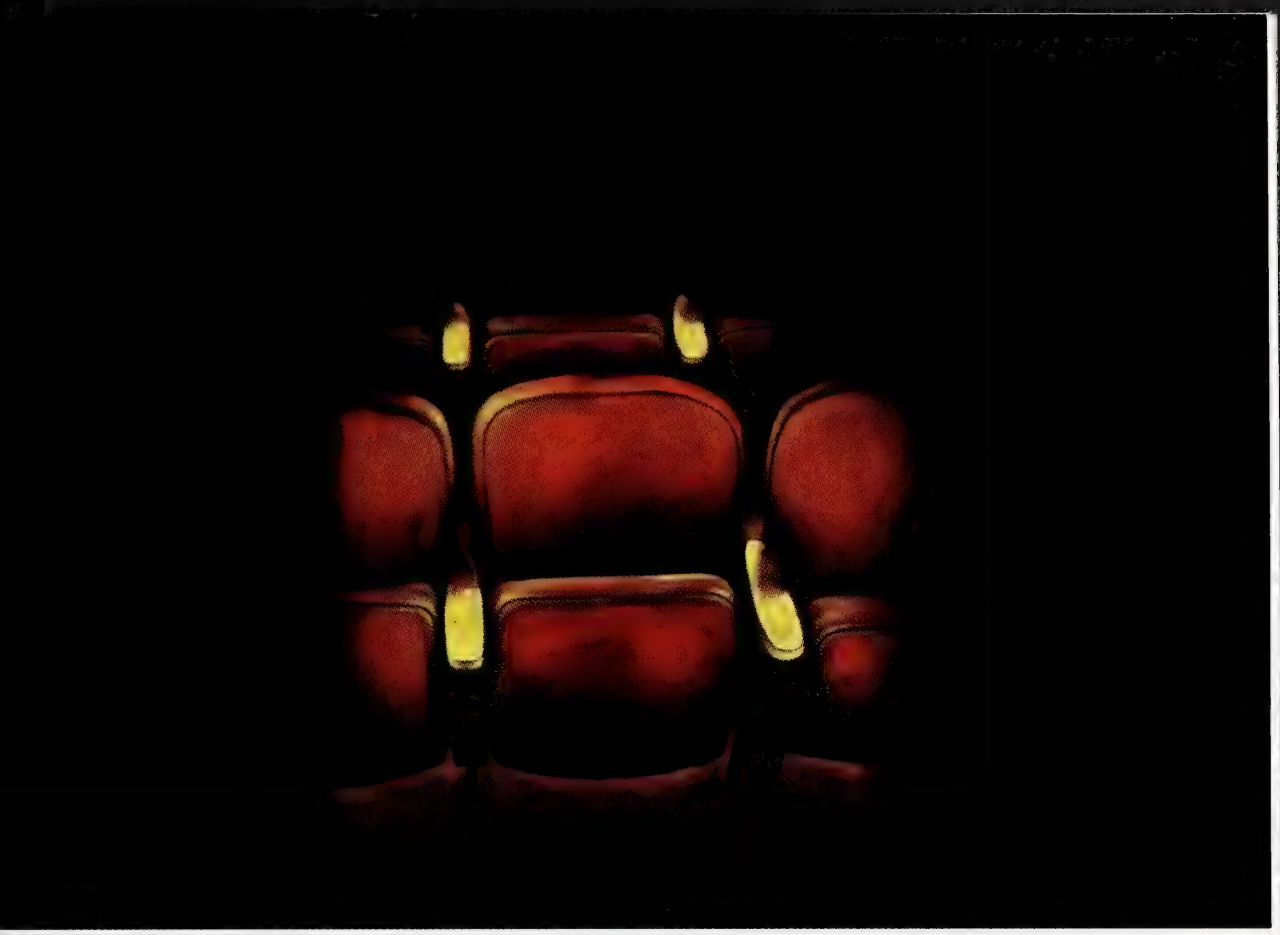
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IKUKO MIZUNO, violin	20
JOEL MOERSCHEL, cello	12
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ELIZABETH OSTLING, flute	19
JEROME PATTERSON, cello	5
ANDREW PEARCE, cello	22
ANN HOBSON PILOT, harp	19
CAROL PROCTER, cello	19
RICHARD RANTI, bassoon	23
VICTOR ROMANUL, violin	22
LUCY SHELTON, soprano	19
TAMARA SMIRNOVA, violin	5
FENWICK SMITH, flute	20, 23
LAWRENCE WOLFE, double bass	16
TATIANA YAMPOLSKY, piano	5
OWEN YOUNG, cello	16
MICHAEL ZARETSKY, viola	22

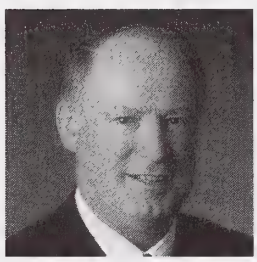
ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 2001-2002 SUBSCRIPTION SEASON

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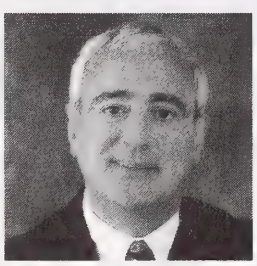
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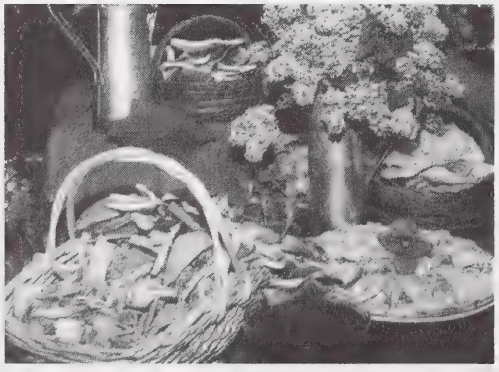
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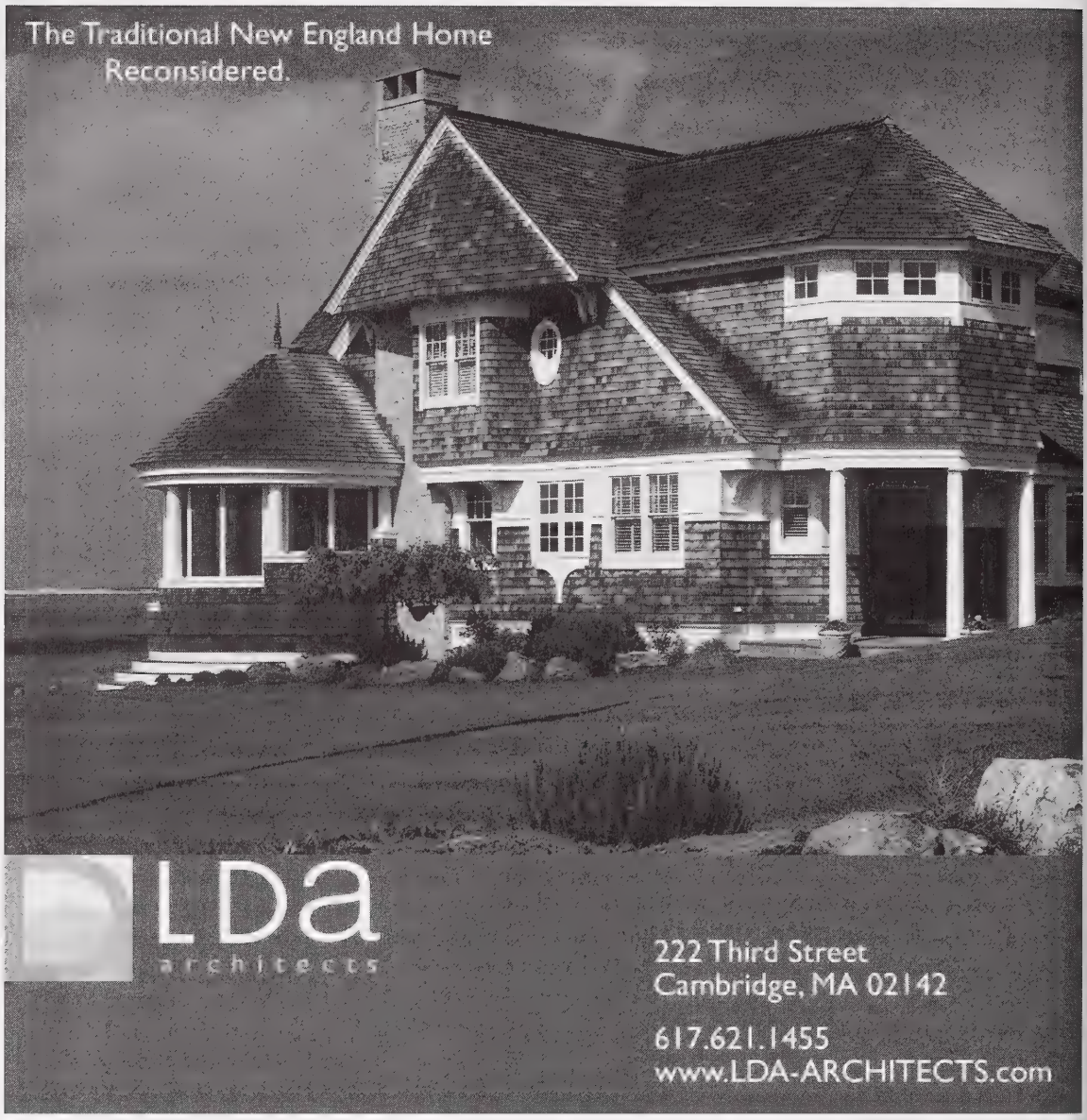
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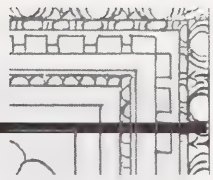
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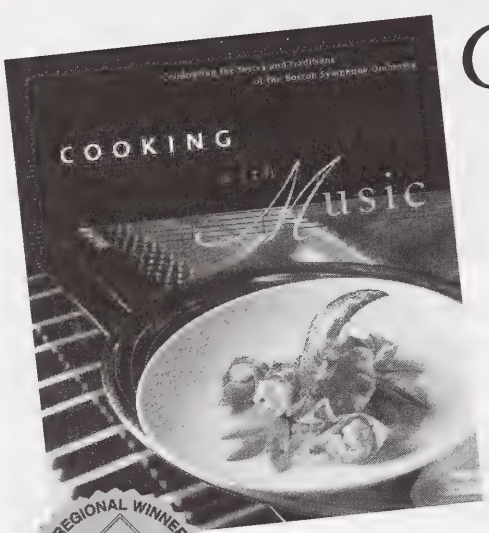
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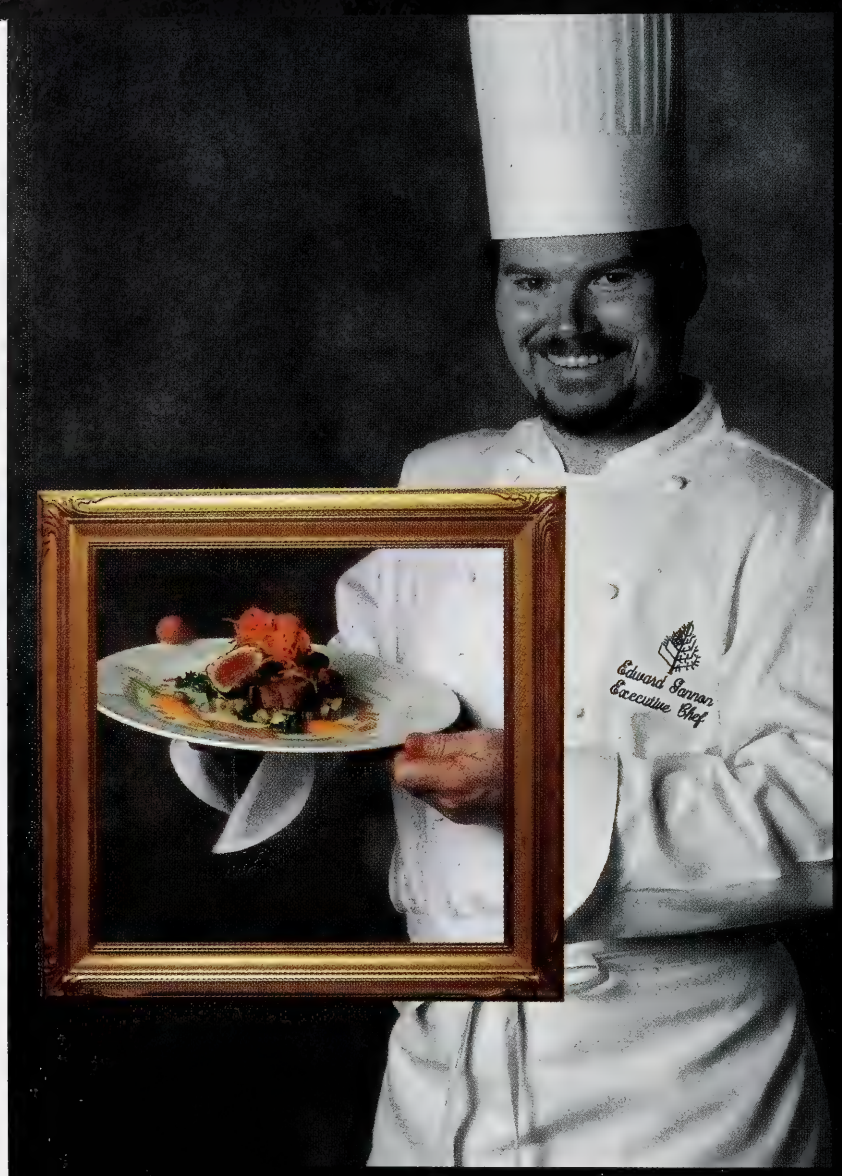
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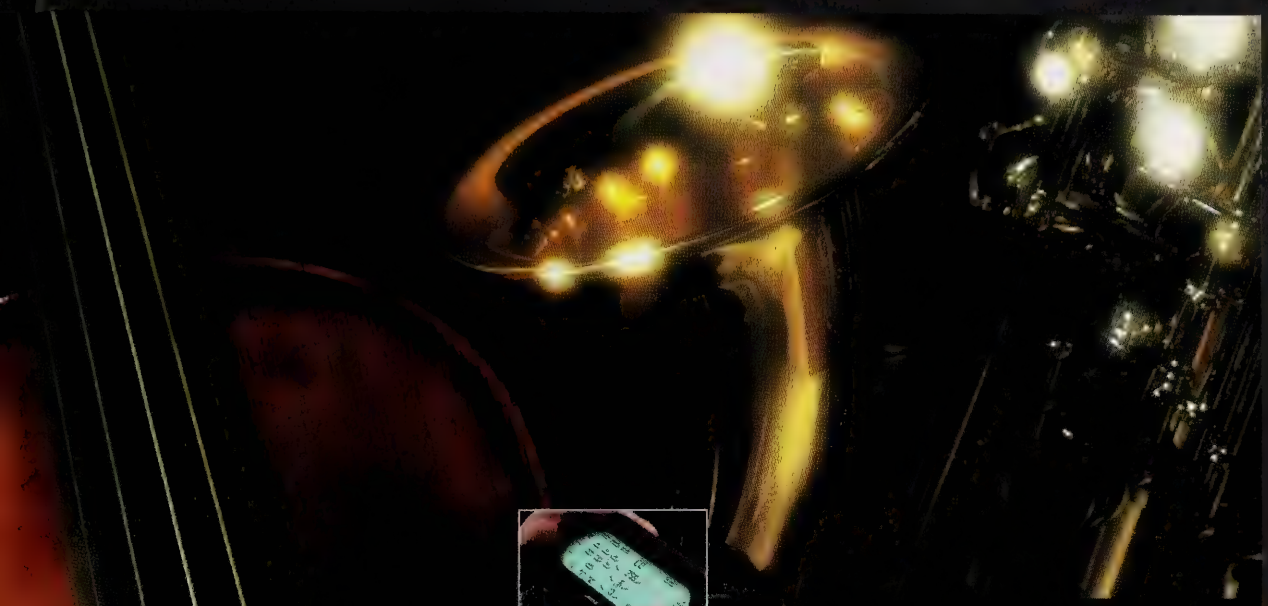


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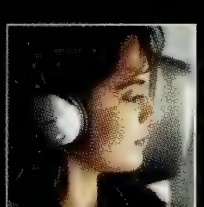
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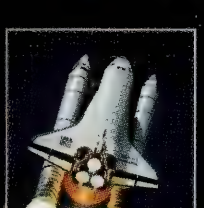
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Gioachino Rossini (1792-1868)
Quartet No. 1 in F for flute, clarinet, bassoon, and horn

Rossini's musical talent was encouraged by his parents, both professional musicians. By age eight he was playing viola in a theater orchestra and learning to play the horn; by age ten he was taking composition lessons. He appeared professionally as a singer from 1804. In 1806 he entered the Liceo Musicale in Bologna, where he became familiar with music of Mozart and Haydn and studied formal counterpoint. He became director of the Accademia dei Concordi in 1808 and in 1810, at eighteen, received his first opera commission. From that time he composed nearly forty operas until "retiring" from that activity in 1830 due in part to his own exhaustion and political instability in Europe. His last opera was *Guillaume Tell*, first performed in August 1829. He was by that time quite rich, and the most celebrated composer in Europe.

Rossini's six "*sonate a quattro*" for two violins, cello, and double bass date from the year he turned twelve. He wrote all six while staying with his family at the villa of the businessman Agostino Triossi in Conventello, near Ravenna, during the summer of 1804. In a note scribbled on the manuscript much later, the composer wrote, "six dreadful sonatas...composed and copied out in three days and performed by Triossi, double bass, Morri, his cousin, first violin, the latter's brother, violoncello, who played like dogs, and the second violin by me myself, who was not the least doggish, by God." The arrangements for wind quartet were made by Walter Zachert. The first, originally in G, has been transposed to F. Even beyond the ensemble's make-up, the originals have little in common with the classical examples of the string quartet, coming more from the Italian tradition in which a primary melody (usually in the flute in these versions) is supported not by contrapuntal means (as in Mozart and Haydn) but by chordal or arpeggiated figuration. Already we can hear in Rossini's charming and inventive melodies the seeds of his famous arias to come.

—Robert Kirzinger

Arthur Berger (b.1912)
Quartet in C major for Woodwinds

Arthur Berger was born in New York, attended City College and New York University there, and in 1934 joined the Young Composers Group, one of Copland's endeavors to advance the music of American composers. He went on to attend the Longy School of Music in Cambridge and Harvard University, where Walter Piston was one of his instructors. He received a Paine Fellowship to study in Paris with Nadia Boulanger from 1937 to 1939, and upon returning to the United States took up a teaching post at Mills College in Oakland, where the well-known French composer Darius Milhaud was already on the faculty. Berger later taught at Juilliard, Brandeis University, and the New England Conservatory before retiring from teaching in 1998. He co-founded the important journal *Perspectives of New Music* in 1962.

It was partly through Milhaud's acquaintance with San Francisco Symphony (and former BSO) conductor Pierre Monteux that Berger was asked to write a piece for San Francisco Symphony musicians. The charming, well-received Quartet led to other successes; it was after hearing this piece that conductor Dimitri Mitropoulos commissioned from Berger his orchestral work *Ideas of Order* (1952) for the New York Philharmonic. Berger has written about the Quartet:

> [The piece] was written in California during 1941 at the request of Pierre Monteux for a group made up of first-desk men of the San Francisco Symphony, of which he was director. At that time, as a respite from my earlier preoccupation with atonality,

I was cultivating an interest in Classical sources, but for what I could draw from them, rather than to use them as models. Thus in each of the Allegros [movements I and III] the second [theme] group centers around the dominant tone (G), but the pitch content is still that of C major, rather than, according to the dictates of traditional sonata form, that of G major. At the same time, there are obvious evocations of Classical idiom at a local level, among them suggestions of American folk music, which serves as an analog to what Haydn, for example, was apt to do with Croation tunes. I was also delighted to find myself, in the recapitulation to the first movement, turning the main theme in a subdominant direction in a way that recalls something that struck me in Mozart's *Dissonance* String Quartet.

Recalling both Haydn and Stravinsky is Berger's method of building his piece from short, clearly identifiable motifs such as the opening gesture in the flute. Berger's style has remained audibly linked to neoclassicism throughout his career, particularly in its clarity of texture and clearly etched rhythms, even following the composer's renewed interest in atonality and serialism in the late 1950s.

—Robert Kirzinger

Carl Nielsen (1865-1931)
Wind Quintet in A, Opus 43

The Danish composer Carl Nielsen knew and loved the wind instruments, as is evident in the varied and highly personal parts he composed for them in his symphonies, in his concertos for flute and clarinet, and especially in his wind quintet, a chamber work in which each of the five participants reveals its unique musical personality and an attractive sense of humor while still remaining part of a musical team.

The Quintet was composed in 1922, the year of Nielsen's Fifth Symphony, but its expressive qualities are of a quite different world from that dramatic and monumental score. The Quintet is an amiable serenade, designed largely for the pleasure of both players and listeners. For the original performers, Nielsen also managed a charming series of character portraits, since he knew each of them well, and captured in his music the nervously sensitive flutist, the charmingly ingratiating oboist, the irascible clarinetist, the easygoing bassoonist, and the bluff horn player.

Opening with a bassoon solo, the first movement is a crisp depiction of the Danish countryside. This is followed by a pastiche in imitation of the classical minuet (the sort of re-creation of an older musical style that Nielsen had accomplished with such flair in his comic opera *Maskarade*). The finale opens with a stark dramatic Prelude (in which the oboist switches to an English horn with surprising effects on his normally genial personality). This yields to a sunny hymn tune of Nielsen's own composing, which serves as the basis for a series of eleven variations in which the five instruments, singly, duetting, and all together, present every conceivable mood from comic to dramatic before closing the work in a tranquil repetition of the hymn tune.

—Steven Ledbetter

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His wide-ranging discography includes world premiere recordings of music by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Harbison, Cage, Rorem, and Reinecke. Recent

compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano, and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith worked for twelve years for Verne Q. Powell Flutes, Inc., and plays a Powell flute of his own construction. More recently he finished renovating the former Masonic Temple in Roslindale as a commercial recording studio.

Raised in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed in Boston with the Boston Symphony Chamber Players, the Cantata Singers & Ensemble, the New England and Gardner chamber orchestras, the AUROS Group for New Music, and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews studied the clarinet with F. Edward Knakal of Virginia Beach, and also at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinet Harold Wright. He was Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo. He currently teaches at the Tanglewood Music Center. An avid performer of recitals and chamber music, Mr. Andrews has given concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis was previously a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and previously taught on the faculty of the Boston Conservatory.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 28, 2001, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Elizabeth Ostling, flute
Thomas Rolfs, trumpet
Haldan Martinson, violin
Cathy Basrak, viola
Stephen Drury, piano
Ludovic Morlot, conductor

BRITTEN — Sinfonietta, Opus 1

Poco presto e agitato
Variations. Andante lento —
Tarantella. Presto vivace

Ms. OSTLING, Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE; Messrs. LOWE, MARTINSON, ANSELL, ESKIN, and BARKER

WYNER — Serenade for seven instruments (1958)

Nocturne I
Toccata
Capriccio; Aria
Nocturne II

Messrs. ANSELL and ESKIN, Ms. OSTLING, Messrs. SOMMERVILLE, ROLFS, BARRON, and DRURY
LUDOVIC MORLOT, conductor

INTERMISSION

MOZART — Quintet in C for two violins, two violas, and cello, K.515

Allegro
Menuetto. Allegretto; Trio
Andante
Allegro

Messrs. LOWE, MARTINSON, and ANSELL, Ms. BASRAK, Mr. ESKIN

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Benjamin Britten (1913-1976)
Sinfonietta for flute, oboe, clarinet, bassoon, horn, and string quintet, Opus 1

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folk song arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part. But eighteen of Britten's first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time.

Britten composed the Sinfonietta, his first published work, in 1932, while still at the Royal College of Music; he dedicated the score to his teacher Frank Bridge. Already the young composer had demonstrated a natural gift of melodic invention. The Sinfonietta was in part an attempt to harness this gift into a more intricately constructed treatment. Specifically influenced by Schoenberg's Chamber Symphony No. 1, particularly in its elaborate thematic working-out of motivic germs, Britten clearly wished to create an English music with a greater thematic intricacy than the sometimes meandering tunefulness of the tradition he had inherited.

A pentatonic horn call (reminding the listener of Schoenberg's opening, though the latter's perfect fourths are more dangerous in their destruction of a tonal sense) provides the material from which the young composer mines the tiny germinal elements that make up the Sinfonietta's thematic language. Already Britten is willing to expand the tonal procedures of his free sonata-form first movement, to play with harmonic ambiguities, but never to dispense with tonality altogether. The slow movement's variations bring an air of nostalgia and gentler, triadic harmonies. The finale is a Tarantella cast as a *moto perpetuo* in which the fast surface activity unwinds the musical material slowly and gradually.

While the Sinfonietta may not yet reveal the expressive possibilities of Britten's melodic poignancy—especially as it came to be revealed in his operas—it certainly demonstrates a command of structure and form that can only be envied in a composer not yet turned twenty.

—Steven Ledbetter

Yehudi Wyner (b.1929)
Serenade for seven instruments (1958)

The American composer-pianist-conductor Yehudi Wyner is the Walter W. Naumburg Professor of Music at Brandeis University. The recipient of numerous awards and commissions, he has also taught at Yale and Tanglewood and has been a visiting professor at Harvard and Cornell. His compositions range from works for small vocal and instrumental ensembles to works for large orchestra, from theater pieces to liturgical music for the synagogue. Recent commissions include a Cello Concerto for the BBC Philharmonic, "Lyric Harmony" for Carnegie Hall and the American Composers Orchestra, and a Psalm for soprano Dawn Upshaw with instrumental ensemble. He has provided the following comments on the Serenade:

Forty-three years have gone by since I wrote the Serenade for Seven Instruments. The little summer cottage I rented in 1958 at a Crafts Colony in Woodstock, New York, remains alive in my memory. Secluded, shaded by small trees, the cottage provided a pleasant ambience in which I could enjoy the natural surroundings with my year-old son. It was an atmosphere congenial to concentrated creative work.

Composition on the Serenade proceeded quite rapidly and the elaborated sketch was completed by summer's end. Shortly after my return to New York City, I received a phone call from Aaron Copland asking how my work was going, what was new. I told him about

the Serenade and he expressed interest in hearing it, so we arranged a visit to my very modest apartment on East 6th Street in Manhattan. There, on my ancient and decrepit Steinway upright, I played through the piece as best I could with Aaron listening attentively and appreciatively. It was typical of him to take a keen interest in the work of emerging composers; he had a way of encouraging them by finding good things in their music.

The actual first performance of the Serenade took place at Yale, but another performance was simultaneously being prepared at the 92nd Street Y by a brilliant band of players expertly led by Werner Torkanowsky. The dress rehearsal in New York took place the day before the Yale premiere. This was fortunate for me because I was able to hear my music dispatched with sweep and clarity. The student performance was miserably prepared—a disaster, in fact—and had I heard it first I would have been deeply disheartened.

In the long history of this piece, the Boston Symphony Chamber Players have given the finest performances by far, both at Tanglewood and in Jordan Hall. They have also recorded the Serenade (on the CRI label). I feel honored to have received their excellent attentions.

A last comment: on rereading my original program notes for the Serenade [reprinted below], I am struck by how familiar they are, how consonant with the way I think about my music even today.

—Yehudi Wyner
October 2001

The Serenade for Seven Instruments was written in response to a commission by the Friends of Music at Yale University and was first performed on Alumni Day, February 1959. The title page bears a dedication to James Hoffman, a young American painter who was mortally ill at the time and soon to die. The dedication was intended as a gesture of devotion to a friend, a noble individual and eloquent artist. The titles Serenade and Nocturne I and II refer to qualities of the night and reflect the darkness of his passing.

Serenade is a lyric, poetic work, remarkable in no way for its structural devices. No preconceived schemes were used, no preliminary formal plans imposed; the piece grew in an almost improvisatory way, formal decisions being reached in the writing, imposing themselves retroactively as it were, then affecting my further progress. (This is a common procedure in my music in which the direction and significance of things reveal themselves slowly and in the process, not before, and order is a consequent, not an antecedent of the work.) The choice of instruments was likewise not hit upon at once but responded to the demands of the material. At least one movement was sketched before the full complement of players was fixed. There are four movements (five if one wishes to count separately the Aria contained within the Capriccio). The order of the movements and their basic motion follow no conscious model, nor does the weight of duration of the movements have much to do with classical precedent. Within these movements the formal divisions are usually simple.

Certain shapes inform the whole work. The number of such generating shapes is very few. Certain features were carried out with some consistency: exact sequences or imitations avoided; all recurrences varied; motivic, phrase, and sectional lengths balanced in an asymmetrical way; no doubling of instruments (the surprising exceptions strengthen the rule); any material may appear in any movement, subject to affective transformation; prevailing instrumental timbre is contrast, not blend, permitting clear separation of lines and independent plateaus of action. The listener is frequently offered a choice as to which material is principal or secondary at any given moment. The resultant web in which most parts may have equal weight banishes the idea of mere accompaniment. These ideas are common in dodecaphonic composition, less common outside the sphere.

These are some notions I had in mind as I wrote the piece. None of them is dogma, however, and may or may not operate in any other of my compositions. For if the aims and problems of each piece are a surprise, perhaps the solutions will be fresh as well.

—Y.W.

Born in France, **Ludovic Morlot** studied the violin in Lyon and in Montreal, Canada, where he worked with Vladimir Landsman. In 1994 he turned to conducting, becoming a pupil of the late Charles Bruck at the Pierre Monteux School for Advanced Conductors in Hancock, Maine. In June 2000 he graduated in conducting from the Royal Academy of Music, where he studied under Sir Colin Davis, George Hurst, and Colin Metters, and participated in master classes given by Sir Charles Mackerras and Peter Eötvös. He went on to study with John Carewe at the Royal College of Music on a Norman del Mar Conducting Fellowship. This past summer Mr. Morlot received the Seiji Ozawa Fellowship to study conducting at the Tanglewood Music Center, where he was assistant conductor to Seiji Ozawa for the TMC production of Ravel's *L'Heure espagnole*, and where he conducted the world premiere of Robin de Raaff's Piano Concerto, the 2001 Fromm Commission piece, in the Festival of Contemporary Music. Mr. Morlot's strong interest in contemporary music led him to conduct the Mainly New Concerts series at the Royal Academy of Music for two seasons, working with composers Colin Matthews and John Casken. In London he led concerts of the Chain and New Perspectives ensembles. For the past two years he has worked as assistant conductor to Mark Wigglesworth at the London Philharmonic and the BBC Orchestra of Wales during their Proms performances. He also assisted Sir Colin Davis during the London Royal Schools production of *Don Giovanni* in spring 2001. This season Mr. Morlot will serve as assistant conductor to Seiji Ozawa, André Previn, and Rafael Frühbeck de Burgos for several Boston Symphony Orchestra programs.

Wolfgang Amadè Mozart (1756-1791)
String Quintet in C, K.515

After moving to Vienna in 1781, Mozart quickly became one of the better-known composers of the day, particularly because of his own concerts in which he brilliantly performed his own piano concertos, which were the armature of his career as a composer, performer, and impresario. By 1786, however, Mozart had begun to make the transition from piano concerto to opera for his offerings to the public, beginning with *The Marriage of Figaro*. Although Mozart had hoped *Figaro* would propel him to the top of the opera world as his concertos had done in the concert arena, its success in Vienna was only moderate. (Competition was fierce in the comparatively high-stakes, high-profile realm of the theater, where well established, more easily comprehended composers like Antonio Salieri were already entrenched.) The disappointing returns from *Figaro* seem to mark the beginnings of a downward decline of Mozart's professional fortunes, a decline that reverses tentatively only in the months before his death in December 1791.

To alleviate some of the pressure of his diminished income, Mozart moved his family from an apartment in the center of town to a less expensive one further out in April 1787. His life changed even more drastically when his father Leopold, long a bastion of support (however antagonistic the relationship became), died on May 28, 1787. In late 1786 Mozart wrote his *Prague* Symphony for a visit to the Bohemian capital that took place in January 1787. He also wrote the D major string quartet, K.499, on commission from the publisher Hoffmeister. This was his first quartet since the six he completed in early 1785 and dedicated to Haydn. In the spring of 1787, after his return from Prague, Mozart began the two string quintets, K.515 in C and K.516 in G minor. He entered the

first into the catalog of his works on April 19 and the second on May 16. He also arranged an earlier serenade for winds, K.384, for string quintet (K.516b).

Mozart's turn to the somewhat unusual genre of the string quintet (he had written only one previously) even though he lacked a specific commission for the pieces may have had practical as well as artistic motivation, even if speculative on the composer's part. Earlier that year Mozart's friend Haydn had published his six Opus 50 string quartets dedicated to the newly ascendant King of Prussia, Friedrich Wilhelm II, who was an enthusiastic cellist. Perhaps Mozart had in mind a similar dedication of works featuring a solo cello with pairs of violins and violas—the opening of the C major quintet certainly gives the cello an important (but not too difficult) part. Mozart seems not to have had the opportunity at that time to approach the King, perhaps because his father's death and the settlement of his estate intervened. Later, in 1789-90, Mozart began a cycle of string quartets for the King. The composer was able to complete three of the *Prussian* cycle (K.575, 589, and 590); he also returned to the string quintet in the year before his death.

Mozart's String Quintet in C, K.515, is his longest four-movement work, with the opening movement dominating. The overall conception and treatment of the ensemble is almost symphonic. The first movement's opening cello arpeggio covers two octaves, subtly hinting at the work's overall scope. The arpeggio and the fragment of violin melody that follows sound against a pulsing harmonic accompaniment in the other parts; the texture might be that of an operatic duet. The fragmentation of the first theme contrasts with the lyricism of later sections. The second-movement minuet is subdued in character, with a Trio nearly half the length of the movement. The Andante that follows features duets between violin and viola. The finale is one of Mozart's delightfully high-spirited and ingeniously developed rondos, with an opening theme that is overtly or subtly linked with nearly all of the melodic material of the movement. Throughout the piece Mozart achieves the same balance of expression and craft that characterizes such better-known masterworks as the *Jupiter* Symphony and the *Haydn* Quartets.

—Robert Kirzinger

Coming Concerts...

February 3, 2002 ◆ with William Sharp, baritone • MOZART Quartet in F for oboe and strings, K.370(368b) • HARBISON *Words from Paterson* for baritone and ensemble • DUTILLEUX *Les Citations* for oboe, harpsichord, double bass, and percussion • BRAHMS Quintet for clarinet and strings in B minor, Opus 115

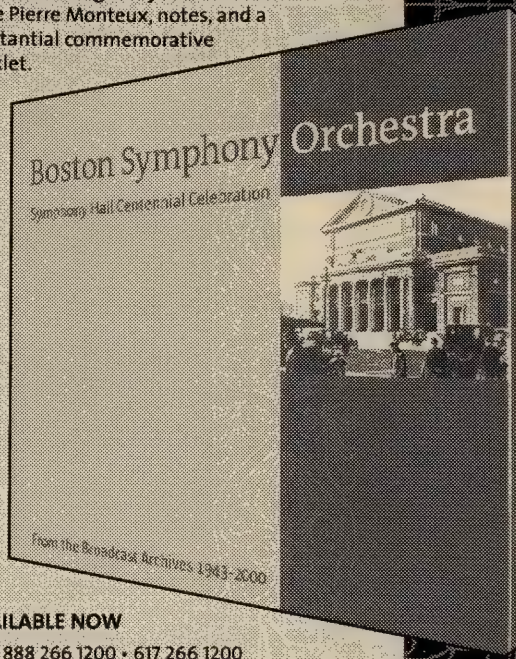
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BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, February 3, 2002, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Elizabeth Ostling, flute and alto flute
Robert Sheena, oboe and English horn
Haldan Martinson, violin
Timothy Genis, percussion
Mark Kroll, harpsichord
Ann Hobson Pilot, harp
Randall Hodgkinson, piano
William Sharp, baritone
Ludovic Morlot, conductor

MOZART — Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Allegro
Adagio
Rondo: Allegro

Messrs. FERRILLO, LOWE, ANSELL, and ESKIN

HARBISON — *Words from Paterson*, for baritone, flute and alto flute, oboe and English horn, viola, cello, harp, and piano

Text from William Carlos Williams' *Paterson*, book V

Please note that text is being distributed separately.

WILLIAM SHARP, baritone
Ms. OSTLING; Messrs. SHEENA, ANSELL, ESKIN; Ms. HOBSON PILOT; Mr. HODGKINSON
LUDOVIC MORLOT, conductor

INTERMISSION

DUTILLEUX — *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion

For Aldeburgh 1985
From Janequin to Jehan Alain

Messrs. FERRILLO, KROLL, BARKER, and GENIS

BRAHMS — Quintet in B minor for clarinet and strings, Opus 115

Allegro
Adagio
Andantino
Con moto

Messrs. HUDGINS, LOWE, MARTINSON, ANSELL, and ESKIN

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Most of Mozart's chamber music for wind instruments was composed for particular players: the Oboe Quartet is no exception. Mozart was in Munich in 1781 for the premiere there of his opera *Idomeneo*. The solo oboe part was entrusted to Friedrich Ramm, a distinguished virtuoso in the service of the court of Mannheim. A musical dictionary of the day said of Ramm that "no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone on the oboe, combined with the trumpet-like depth of his *forte*. He plays, for the rest, with a delicacy, a lightness, and a power of expression that enchant the listener." Mozart, obviously enchanted by Ramm's ability, tailored the quartet specifically for him, with an elaborate and demanding part, requiring from the performer lyric grace, agility, and stamina. The oboist leads the proceedings throughout, except when the violinist takes over for a phrase or so to give the wind player time for a good long breath. The oboe sings an aria in the Adagio, sustained lyric phrases with rich ornamental decoration and wide-ranging leaps. The lively rondo of the closing movement has an especially delightful passage in the episode following the second statement of the rondo theme, where Mozart has the oboist play in 4/4 against the prevailing 6/8 rhythm of the remaining instruments.

John Harbison (b.1938)
Words from Paterson

The recent success of John Harbison's opera *The Great Gatsby* at the Metropolitan Opera and at Chicago Lyric Opera the following season brought further broad international attention to a composer who had already won significant acclaim, particularly in the United States. (*Gatsby* returns to the Met later this season.) Among other honors, Harbison has won the Pulitzer Prize for his cantata *The Flight Into Egypt* (1986) and received a MacArthur Fellowship in 1989. Based in the Boston area, he has taught at MIT since 1969 and was formerly music director of Boston's Cantata Singers. He has also long been involved with Emmanuel Music as both composer and conductor. Harbison has been composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic as well as at various festivals including Tanglewood, Marlboro, Aspen, and others. In 1992 he served as director of the Festival of Contemporary Music at Tanglewood, where he has also taught frequently.

Harbison's Symphony No. 1, a Boston Symphony Orchestra centennial commission, was premiered by the orchestra and Seiji Ozawa in March 1984 and subsequently recorded. Other important works include his *Four Psalms* for the fiftieth anniversary of the State of Israel, commissioned by the Israeli Consul General of Chicago and premiered by the Chicago Symphony Orchestra and Chorus in April 1999; the song cycle *Motteti di Montale* (1980/2000); two additional symphonies; three string quartets, and concertos for flute, violin, oboe, and cello. The Boston Symphony Orchestra has recently commissioned Harbison for a Requiem to be performed in Boston and at Carnegie Hall during the 2002-03 season.

Harbison grew up in the atmosphere of Princeton University and became involved in both classical and jazz music at an early age. He attended Harvard, working with Walter Piston, and studied with Boris Blacher in Berlin and Earl Kim and Roger Sessions at Princeton, where he earned his master's degree. While at Harvard he won honors in both composition and poetry; his interest in literature has had a great impact on his work. He has set texts from sources as disparate as the Bible, Judge Learned Hand, Eugenio Montale,

Mirabai, Shakespeare, Martin Luther, and Emerson. In addition to the quintessentially American, jazz-age influenced opera of Fitzgerald's *The Great Gatsby*, Harbison has set other twentieth-century and contemporary American poets including Robert Bly, Michael Fried, and William Carlos Williams.

W.C. Williams (1883-1963) was one of the great modern poets, with parallel careers as a writer and a physician working in rural New Jersey. Ezra Pound was an initial influence and an important supporter, but what he perceived as Pound's cosmopolitanism and T.S. Eliot's European leanings led him consciously to attempt a development of an idiomatic American modernist voice. His unpretentious language and experiments in meter and image were a prototype for the work of Allen Ginsberg and the Beat generation writers.

Williams published the original four-book *Paterson* in the early 1950s, adding a fifth book some years later and part of a sixth before his death. Paterson in the poem is both the New Jersey city and a personification of that city, representing both America as a whole and the aging doctor-poet. Harbison's own note to his *Words from Paterson* follows.

> *Words from Paterson* was commissioned by the New Jersey Chamber Music Society and was composed in Nervi, near Genoa, Italy, in March 1989.
>
> William Carlos Williams's contemplation of the medieval Unicorn tapestry from his mid-century American perspective finds a parallel in my choice of a late-century compositional method based on voice-leading procedures from medieval music.
>
> In Williams's poem Paterson is a town, right across the Hudson from the Cloisters where the Unicorn tapestry is displayed in all its glory, and right next to East Rutherford where the poet spent his life as a family doctor. Paterson is also a person, the harried and gallant by turns, whose story is intermittently told. My choice of text seeks to preserve the poet's main themes, his hymns to the birds and the flowers and his quirky shifts of tone and direction. In the mysterious lines near the end "'unless the scent of a rose startle us anew,'" Williams is quoting from his own poem "Shadows."
>
> —John Harbison

Baritone **William Sharp** garners critical acclaim for his work in concert, recital, opera, and recordings. Mr. Sharp appears throughout the United States with major orchestras and music festivals. A frequent participant in Lincoln Center's Mostly Mozart Festival, the Aspen Music Festival, Colorado Music Festival, and Marlboro Music Festival, he has also made numerous appearances with the Bach Aria Group, Boston's Handel & Haydn Society, and the Maryland Handel Festival. Mr. Sharp's engagements this season include performances of Schumann's *Dichterliebe* and "Marcel Proust's Paris," a program of songs by French composers, with DaCamara of Houston. Highlights of 2000-01 included *Four Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music and at Cal Performances in Berkeley; Purcell's *Dido and Aeneas* also with the Mark Morris Dance Group; John Adams's *The Nixon Tapes* with the Los Angeles Philharmonic; works of Bach and Zelenka with Toronto's Tafelmusik; David Del Tredici's *Gay Life* with the San Francisco Symphony; Brahms's *Ein deutsches Requiem* with the Fort Worth Symphony; Bach's *Christmas Oratorio* with the Bethlehem Bach Festival; a recital of songs by American composers with Da Camera of Houston, and *Messiah* with the Vancouver Cantata Singers. Mr. Sharp was nominated for a 1989 Grammy for Best Classical Vocal Performance for his New World Records disc of music by such American composers as Virgil Thomson and Lee Hoiby. He can also be heard on the 1990 Grammy-winning premiere recording of Leonard Bernstein's *Arias and Barcarolles* on Koch International, and on "Gershwin Songs and Duets" with soprano Judith Kaye and pianist Steven Blier. Recent recordings, also on Koch, include songs of Marc Blitzstein with the New York Festival of Song, and J.S. Bach solo cantatas with the American Bach Soloists. He has also recorded for Vox/Turnabout, Newport Classics, Columbia Records, Nonesuch, and CRI. Winner of the 1987 Carnegie Hall International American Music Competition, Mr. Sharp made his New York recital debut at the 92nd St. Y in 1983, his Kennedy Center debut in 1984, and his Carnegie Hall recital debut in 1989.

Henri Dutilleux (b.1916)
Les Citations, Diptych for oboe, harpsichord, double bass, and percussion

Henri Dutilleux was born in Angers, France, on January 22, 1916, and now lives in Paris. He began his musical studies in Douai, then, between 1933 and 1938, studied at the Paris Conservatoire. In the latter year he won the Prix de Rome. After his return to France, he worked from 1945 to 1963 as director of music productions for Radio Française. In 1961 he was appointed professor of composition at the École Normale de Musique, accepting the same position at the Conservatoire in 1970.

Though one of the most respected of contemporary composers, Dutilleux made his reputation relatively late, at least partly because he has never fit comfortably in any of the pigeonholes of contemporary composition, so he has been neither supported nor attacked as a member of this or that "school." He is a careful, fastidious worker, never eager to rush the completion of a piece (his most frequently performed work, *Métaboles*, was commissioned in 1957-58 but not finished until 1964); further, he destroyed most of his earlier compositions, which, to his mind, too strongly reflected the youthful influence of Ravel. Thus, his reputation was long based almost entirely on a mere half-dozen pieces composed after World War II: the piano sonata of 1947, two symphonies (1951, 1957-59, the second commissioned by the BSO for its seventy-fifth anniversary), *Métaboles*, a ballet

Born in France, **Ludovic Morlot** studied the violin in Lyon and in Montreal, Canada, where he worked with Vladimir Landsman. In 1994 he turned to conducting, becoming a pupil of the late Charles Bruck at the Pierre Monteux School for Advanced Conductors in Hancock, Maine. In June 2000 he graduated in conducting from the Royal Academy of Music, where he studied under Sir Colin Davis, George Hurst, and Colin Metters, and participated in master classes given by Sir Charles Mackerras and Peter Eötvös. He went on to study with John Carewe at the Royal College of Music on a Norman del Mar Conducting Fellowship. Last summer Mr. Morlot received the Seiji Ozawa Fellowship to study conducting at the Tanglewood Music Center, where he was assistant conductor to Seiji Ozawa for the TMC production of Ravel's *L'Heure espagnole*, and where he conducted the world premiere of Robin de Raaff's Piano Concerto, the 2001 Fromm Commission piece, in the Festival of Contemporary Music. Mr. Morlot's strong interest in contemporary music led him to conduct the Mainly New Concerts series at the Royal Academy of Music for two seasons, working with composers Colin Matthews and John Casken. Also in London he led concerts of the Chain and New Perspectives ensembles. For the past two years he has worked as assistant conductor to Mark Wigglesworth at the London Philharmonic and the BBC Orchestra of Wales during their Proms performances. He also assisted Sir Colin Davis during the London Royal Schools production of *Don Giovanni* in spring 2001. This season Mr. Morlot serves as assistant conductor to Seiji Ozawa, André Previn, and Rafael Frühbeck de Burgos for several Boston Symphony Orchestra programs.

score entitled *Le Loup* (1953), and a *concertante* work for cello and orchestra written for Rostropovich with the poetic title *"Tout un monde lontain"* (1967-70). In addition to a number of other orchestral works, there is also a body of chamber music and incidental music for the theater. In September 1997 he completed his second Boston Symphony commission, *The shadows of time*, premiered by Seiji Ozawa and the BSO that October, recorded by them later that season, and performed again at Symphony Hall earlier this season. In 1995 he was composer-in-residence at the Tanglewood Music Center.

Les Citations is a chamber work in two movements, lasting just over twelve minutes, for an unusual combination of instruments. The movements bear the titles "For Aldeburgh 85" and "From Janequin to Jehan Alain" (the latter refers to two French composers, one of the sixteenth century, one who died early in World War II). The composer has explained the titles, and the origin of the piece:

> In June 1985, while spending the summer as Composer-in-Residence at the Aldeburgh Festival, I wrote a piece for oboe, harpsichord, and percussion for the seventy-fifth birthday of Peter Pears, who had co-founded the festival with Benjamin Britten. Entitled *For Aldeburgh 85*, this brief piece could not stand on its own, and so I thought of ways of expanding it, notably by adding a double bass to the three other instruments in order to give greater density to the tiny ensemble, which was singularly lacking in true bass instruments.
>
> In working on it in June 1990, I was haunted by the memory of Jehan Alain, who had met with a heroic end on 20 June 1940 in the course of a voluntary reconaissance mission during the defense of Saumur. Accordingly I included in this section a quotation of a theme by Jehan Alain that is combined with a motet attributed to Janequin, which had itself been used by Alain in one of his organ works. Even in the first section I had already quoted a brief excerpt from Britten's *Peter Grimes* in homage to Peter Pears, who had created the title role. From that moment onward, the title of this diptych—*Les Citations*—seemed the obvious one to choose.
>
> —Henri Dutilleux

Johannes Brahms (1833-1897)
Quintet in B minor for clarinet and strings, Opus 115

One hears in the B minor quintet for clarinet and strings of Johannes Brahms so much that characterizes his greatest music: in its absorbingly romantic idiom; in its motivically based construction and contrapuntal ingenuity; in the composer's exploitation and contrast of major- and minor-mode colorations both within and between movements; in his canny treatment of musical form. Yet beyond that, one comes to a particularly *human* understanding and love for the Clarinet Quintet through an appreciation of its place in Brahms's life: it is a work filled with life's wisdom, a truly autumnal work dating from what has been called the Indian summer of the composer's life.

By late 1890 Brahms had given up plans for a fifth symphony. "I have worked enough," he observed around this time. "Now let the young people take over." And as he wrote to his publisher when sending a revised ending for the G major string quintet composed that year: "With this note you can take leave of my music, for it is high time to stop." But then, in March 1891, on a visit to the German town of Meiningen—whose orchestra he had often used to try out new works, and which had played the premiere of his Fourth Symphony in October 1885—Brahms met the clarinetist Richard Mühlfeld, who was admired particularly for the limpid, graceful quality of his playing. Mühlfeld's performances of a Weber clarinet concerto and of Mozart's Clarinet Quintet (itself inspired a century earlier by another clarinetist, Anton Stadler, of the Vienna court orchestra) moved Brahms to further composition. On July 12, 1891, he wrote to a friend that the A minor trio for clarinet, cello, and piano was ready for the copyist. Then, on July 24, he wrote to the same friend that the trio was "twin to a much bigger lot of foolishness"—the Clarinet Quintet. The two works were premiered together, at a private performance in Meiningen on November 24, 1891, with Brahms's friend, Joseph Joachim, as first violinist in the quintet. At Joachim's instigation both works received their public premiere a week later, at a concert of Joachim's in Berlin on December 1, the quintet being particularly well received. The quintet was printed in March 1892, its popularity being reflected by the appearance not long after of versions arranged for piano four-hands, as a sonata for violin and piano, and as a sonata for clarinet and piano.

The music itself requires little further comment, except to state how consistently and wonderfully the clarinet's mellow timbre, especially in connection with the home key's minor mode, conveys and supports the elegiac, valedictory quality of the whole; how the slow movement in its middle section brings a characteristically Brahmsian gloss on gypsy music; how the third movement offers another of those characterful intermezzos preferred by Brahms to the more usual scherzo (here an initial Andantino yields to a quick-moving Presto variant, *"ma con sentimento"*—"but with sentiment"); and how the fourth movement, structured as variations on a theme, proves so winsomely improvisatory in character that the reappearance, at the end, of the opening movement's main theme sounds not only convincing, but inevitable.

—Notes by Steven Ledbetter (Mozart, Dutilleux), Robert Kirzinger (Harbison), and Marc Mandel (Brahms)

Today's performance is given in memory of Arlene M. Jones.

Coming Concerts...

March 24, 2002 ◆ with André Previn, piano • POULENC Sextet for piano and winds • LERDAHL Waltzes • MENDELSSOHN Piano Trio No. 1 in D minor, Opus 49

April 28, 2002 ◆ SCHULHOFF String Sextet • GOLIJOV *Rocketekya* (world premiere) • BRAHMS String Sextet No. 2 in G, Opus 36

Single tickets at $30, $22, and $17 may be purchased by calling SymphonyCharge at (617) 266-1200 or at the Symphony Hall Box Office. On the day of the concert, tickets are available only at the Jordan Hall Box Office.

Words from Paterson

Text from William Carlos Williams' *Paterson*

I.

In old age
the mind
casts off
rebelliously
an eagle
from its crag.

—the angle of a forehead
or far less
makes him remember when he thought
he had forgot

—remember

confidently
only a moment, only for a fleeting moment—
with a smile of recognition

It is early...
the song of the fox sparrow
reawakening the world
of Paterson
—its rocks and streams
frail tho it is
from their long winter sleep

In March—
the rocks
the bare rocks
speak!

—it is a cloudy morning.
He looks out the window
sees the birds still there—

Not prophecy! NOT prophecy!
but the thing itself!

a horned beast among the trees

in the moonlight
following small birds
the chickadee
in a field crowded with small flowers
. . its neck
circled by a crown!
from a regal tapestry of stars!
lying wounded on his belly
legs folded under him
the bearded head held
regally aloft .
What but indirection
will get to the end of the sphere?
Here
is not there,
and will never be.
The Unicorn
has no match
or mate . the artist
has no peer .
Death
has no peer:
wandering in the woods,
a field crowded with small flowers
in which the wounded beast lies down to rest. .

We shall not get to the bottom:
death is a hole
in which we are all buried
Gentile and Jew.

The flower dies down
and rots away .
But there is a hole
in the bottom of the bag.

It is the imagination
which cannot be fathomed.
it is through this hole
we escape . .

So through art alone, male and female, a field of flowers, a tapestry, spring flowers unequaled in loveliness.

Through this hole
at the bottom of the cavern
of death, the imagination
escapes intact.

he bears a collar around his neck
hid in the bristling hair.

A lady with the tail of her dress
on her arm .

The lady's brow is serene
to the sound of a huntsman's horn

There is a woman in our town
walks rapidly, flat bellied
in worn slacks upon the street
where I saw her.
neither short
nor tall, nor old nor young
her
face would attract no

adolescent.

Her
hair
was gathered simply behind the
ears under a shapeless hat.

Her
hips were narrow, her
legs
thin and straight. She stopped

me in my tracks—until I saw
her
disappear in the crowd.

if ever I see you again
as I have sought you
daily without success

I'll speak to you, alas
too late!

. have you read anything that I have written?
It is all for you

or the birds .
or Mezz Mezzrow

II.

Edward
Paterson has grown older

the dog of his thoughts
has shrunk
to no more than "a passionate letter"
to a woman, a woman he had neglected
to put to bed in the past. .
And went on
living and writing
answering
letters
and tending his flower
garden, cutting his grass and trying
to get the young
to foreshorten
their errors

A flight of birds, all together,
seeking their nests in the season
a block before dawn, small birds
"That slepen al the night with open yë,"
moved by desire, passionately, they
have come a long way, commonly.
Now they separate and go by pairs
each to his appointed mating. The
colors of their plumage are undecipherable
in the sun's glare against the sky
but the old man's mind is stirred
by the white, the yellow, the black
as if he could see them there.

Their presence in the air again
calms him. Though he is approaching death
he is possessed by many poems.
Flowers have always been his friends,
even in paintings and tapestries
They draw him
to witness them, to refresh himself
at the sight direct from the 12th
century what the old women or the young
or men or boys wielding their needles
to put in her green thread correctly

All together, working together—
all the birds together.

Now I come to the small flowers
that cluster about the feet
of my beloved

—the hunt of
the Unicorn and
the god of love
of virgin birth

—every married man carries in his head
the beloved and sacred image
of a virgin
whom he has whored .
but the living fiction
a tapestry
silk and wool shot with silver threads
a milk-white one-horned beast
I, Paterson,
saw the lady
through the rough woods
outside the palace walls
among the stench of sweating horses
and gored hounds
yelping with pain

We shall not get to the bottom:
death is a hole
in which we are all buried
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saw the lady
through the rough woods
outside the palace walls
among the stench of sweating horses
and gored hounds
yelping with pain

the heavy breathing pack
to see the dead beast
brought in at last
across the saddlebow
among the oak trees.
Paterson,
keep your pecker up
whatever the detail!

I cannot tell it all:
slippered flowers
crimson and white,
balanced to hang
on slender bracts,
foxglove, the eglantine
or wild rose,
pink as a lady's ear lobe when it shows
beneath the hair,
campanella, blue and purple tufts
small as forget-me-not among the leaves.
Yellow centers, crimson petals
and the reverse,
dandelion, love-in-a-mist,
cornflowers,
thistle and others
the names and perfumes I do not know.
The woods are filled with holly
(I have told you, this
is a fiction, pay attention),
the yellow flag of the French fields is here
and a congeries of other flowers
as well: daffodils
and gentian, the daisy, columbine
petals
myrtle, dark and light
and calendulas .

—a fragment of the tapestry

presents a young woman
lost in the woods
announced . .
by the blowing of a hunter's horn

—learning with age to sleep my life away:
saying .

The measure intervenes, to measure is all we know,

a choice among the measures

the measured dance
"unless the scent of a rose
startle us anew"

Equally laughable
is to assume to know nothing, a
chess game
massively, "materially," compounded!

Yo ho! ta ho!

We know nothing and can know nothing
but
the dance, to dance to a measure
contrapuntally,
Satyrically, the tragic foot.

William Carlos Williams' *Paterson* ©1946, 1948, 1951, 1958 by William Carlos Williams. Reprinted by permission of New Directions Publishing Corporation, agents for the estate of William Carlos Williams.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 24, 2002, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with André Previn, piano
Elizabeth Ostling, flute

POULENC — Sextet for piano, flute, oboe, clarinet, bassoon, and horn

Allegro vivace
Divertissement: Andantino
Finale: Prestissimo

Mr. PREVIN; Ms. OSTLING; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

LERDAHL — *Waltzes*, for violin, viola, cello, and double bass

Messrs. LOWE, ANSELL, ESKIN, and BARKER

INTERMISSION

MENDELSSOHN — Piano Trio No. 1 in D minor, Opus 49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro appassionato

Messrs. PREVIN, LOWE, and ESKIN

Nonesuch, DG, Philips, RCA, and New World records
Baldwin piano
André Previn plays a Bösendorfer piano.

Francis Poulenc (1899-1963)
Sextuor for piano, flute, oboe, clarinet, bassoon, and horn

Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strikingly different aspects of his musical personality. Much of his work from the early 1920s, when he was associated with the highly publicized "Groupe des Six," is lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. An opposing strain appeared in his musical character in the middle '30s, when the death of a close friend prompted the composition of a sacred choral work. Thereafter sacred and secular

mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or somber lyricism to nose-thumbing impertinence. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Possessing the least formal musical education of any noted twentieth-century composer, Poulenc learned from the music that he liked. His own comment is the best summary:

> The music of Roussel, more cerebral than Satie's, seems to me to have opened a door on the future. I admire it profoundly; it is disciplined, orderly, and yet full of feeling. I love Chabrier: *Espana* is a marvelous thing and the *Marche joyeuse* is a *chef-d'oeuvre*.... I consider [the Massenet operas] *Manon* and *Werther* as part of French national folklore. And I enjoy the quadrilles of Offenbach. Finally my gods are Bach, Mozart, Haydn, Chopin, Stravinsky, and Mussorgsky. You may say, what a concoction! But that's how I like music: taking my models everywhere, from what pleases me.

Poulenc originally composed his *Sextuor* for piano and winds in 1932, but he was dissatisfied with the work and rewrote it entirely in 1939. It is a composition of enormous charm, hardly profound, but brilliantly written for the participating instruments. The piano—Poulenc's own instrument—is without doubt the leader; it has scarcely a measure of rest in the entire work. The winds carry on a cheeky dialogue throughout. The work is essentially a divertissement, but sudden turns of mood and feeling recall the serious side of the composer. Yet its spirit remains fundamentally lighthearted.

Fred Lerdahl (b.1943)
Waltzes, for violin, viola, cello, and bass

Fred Lerdahl was born in Madison, Wisconsin, in 1943. He studied at Lawrence University and at Princeton, where his teachers included Earl Kim, Edward Cone, and Milton Babbitt. In 1964 and 1966 he was a Composition Fellow at Tanglewood, receiving the Koussevitzky Composition Prize in the latter year. For a decade (1970-79) Lerdahl was a Boston composer, teaching at Harvard. From 1979-85 he taught at Columbia University, from 1985-91 at

Conductor-composer-pianist **André Previn** is one of today's most distinguished musicians. His achievements have won him recent honors including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy Award, *Musical America*'s "Musician of the Year," and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. In the fall of 2002 Mr. Previn will begin a four-year term as music director of the Oslo Philharmonic. He is a frequent guest with the Vienna Philharmonic, Boston Symphony, New York Philharmonic, and Pittsburgh Symphony, to name a few, and has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony. Mr. Previn has been a regular guest with the Boston Symphony Orchestra since his Tanglewood debut in 1977. His two weeks of concerts with the BSO this month included the world premiere performances of his Violin Concerto, commissioned by the Boston Symphony Orchestra and written for Anne-Sophie Mutter. Also during 2001-02 he conducts the New York Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, London Symphony, Dresden Staatskapelle, and Vienna Philharmonic. In 1998, Mr. Previn conducted his first opera, *A Streetcar Named Desire*, with a libretto by Philip Littell based on Tennessee Williams's play, in its premiere performances in San Francisco, with Renée Fleming as Blanche DuBois. The opera was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. The opera had its European premiere this past December at the Opéra du Rhin in Strasbourg and receives premieres next season in England, Germany, and Italy. As a pianist, Mr. Previn has performed recitals with Renée Fleming and with Barbara Bonney, and regu-

the University of Michigan. Since 1991 he has been Fritz Reiner Professor of Musical Composition at Columbia University. Much of Lerdahl's music is for diverse chamber ensembles, including *Eros* (1975), which sets a text by Ezra Pound, and two string quartets (1978 and 1982). These and later works including Lerdahl's *Fantasy Etudes* (1985) and *Quiet Music* (1994) take as starting points the technique of variation form, exploring and expanding upon that form in different ways. Also a theorist, Lerdahl co-authored *A Generative Theory of Tonal Music* with the linguist Ray Jackendorff. He has also explored composition of works involving use of the computer.

Waltzes was commissioned by the Spoleto Festival USA and received its first performance at that festival, in Charleston, South Carolina, on June 1, 1981. The original performers included Dong Suk Kang, violin, Scott Nickrenz, viola (to whom the score is dedicated), Adrian Carr, cello, and James VanDemark, bass. The piece offers an homage to the lilt, grace, and energy of the dance form that dominated the nineteenth century in the *Weinstube* and ballroom, on the operetta stage, and in the concert hall. The craze began in Vienna when little waltz orchestras—often consisting of four stringed instruments, rather like Lerdahl's ensemble—played for dancing in the wine bars every evening, and it ended with the savage mockery of Ravel's *La Valse* just about the time that the Austro-Hungarian Empire crashed into ruins at the end of World War I, though composers still occasionally explore the possibilities of 3/4 time in evoking nostalgia, warmth, high spirits, or passion.

The composer has provided the following guide to his work:

> The character of *Waltzes* arose from three impulses: first, to compose a work that was suitable for summer-festival listening; second, to provide a challenge for brilliant string players accustomed to the nineteenth-century repertory; and third, to simplify the intricacies of my contemporaneous string quartets (1978 and 1982) without sacrificing integrity or personality. Written in high spirits, the piece includes occasional reference to past composers, but never in violation of my own syntax and style. The instrumentation, for "low" string quartet, is reminiscent of Vienna; the lack of a second violin often forced high writing for the viola and cello. The part-writing and motivic treatment, which are quite classical in spirit, are woven out of a harmonic and voice-leading system of my own invention. This system is "tonal" in an extended sense, and allows for orderly progression across the extremes of consonance and dissonance. *Waltzes* is a feast of the old and the new.
>
> The individual movements, all in some variant of ABA form, break down as follows:
>
> 1. *Grazioso.* A congenial wind-up waltz.
> 2. *Con brio.* Two Chopin waltzes gone mad.
> 3. *Cantabile.* A cello melody reminiscent of a tune in *Swan Lake.*

larly gives chamber music concerts with the Emerson String Quartet and members of the Boston Symphony, London Symphony, and Vienna Philharmonic. As a composer, Mr. Previn is currently writing a piece on commission from Carnegie Hall for the Emerson String Quartet and Barbara Bonney. He is also at work on his second opera, based on the Alessandro Baricco novel *Silk*. Recent compositions include a violin-and-piano work for Anne-Sophie Mutter (*Tango, Song and Dance*, which he has recorded with her for Deutsche Grammophon) and a cello sonata for Yo-Yo Ma. Mr. Previn's discography includes recent world premiere recordings of his own *Diversions* for orchestra; film music of Erich Korngold with the London Symphony Orchestra; and several jazz discs with jazz bassist David Finck, including most recently "Live at the Jazz Standard." Mr. Previn performs and teaches annually at the Curtis Institute of Music and at the Tanglewood Music Center. In 1991, Doubleday published his memoir *No Minor Chords–My Early Days in Hollywood*. In 1996 he was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II.

4. *Leggiero.* String harmonics give a special twist to a passage in Ravel's *Valses nobles et sentimentales*.
5. *Valse triste.* No Sibelius here, just soulful phrases slowly tossed between the violin, viola, and cello.
6. *Misterioso.* Five against two within 3/4 time, in the ghostly guise of a presto minuet.
7. *Amoroso.* Another nod to Ravel's *Valses nobles et sentimentales*, with passionate intent.
8. *Humoresque.* A wild fantasy, with *pizzicato* and *legno* effects, climaxing in a quote from my Second String Quartet, accompanied by *glissando* harmonics.
9. *Vivace.* A cross-accentual whirlwind.
10. *Lento.* The double bass speaks from the depths.
11. *Delicato.* An intimate duet for viola and cello, converting a 2/4 turn from Schumann's *Carnaval* into a waltz rhythm.
12. *Waltz-fugue.* A veritable *grande valse brillante*, alternating with two fugal sections that culminate in quadruple inversional counterpoint.

Felix Mendelssohn (1809-1847)
Piano Trio No. 1 in D minor, Opus 49

The medium of the piano trio (piano, violin, and cello) was a common one in the nineteenth century for family music-making in the parlor, and dozens of composers poured out an enormous volume of compositions in the medium. Yet only a comparative handful of masterpieces resulted. The two mature piano trios of Felix Mendelssohn (1809-1847) are the only really major works in the genre between those of Beethoven and Schubert (the last of which was composed in 1827) and those of Brahms (beginning in the mid-1850s).

Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had completed three piano quartets printed as his Opera 1, 2, and 3 as well as an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of his two surviving piano trios, the present one in D minor composed in Leipzig in July 1839; it was first performed on February 1, 1840, in the Gewandhaus. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers, which makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally has the violin and cello sing in duet, while the keyboard fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—Notes by Steven Ledbetter

Coming Concert...

April 28, 2002 ◆ SCHULHOFF String Sextet • GOLIJOV Work to be announced • BRAHMS String Sextet No. 2 in G, Opus 36

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, April 28, 2002, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	William R. Hudgins, clarinet
Steven Ansell, viola	Richard Svoboda, bassoon
Jules Eskin, cello	James Sommerville, horn
Edwin Barker, double bass	Charles Schlueter, trumpet
Jacques Zoon, flute	Ronald Barron, trombone
John Ferrillo, oboe	Everett Firth, percussion

with Boston Symphony Orchestra members

Haldan Martinson, violin	Martha Babcock, cello
Cathy Basrak, viola	Elizabeth Ostling, flute

SCHULHOFF — Sextet for two violins, two violas, and two cellos (1924)
- Allegro risoluto
- Tranquillo
- *Burlesca.* Allegro molto con spirito
- Molto adagio

Messrs. LOWE and MARTINSON, Mr. ANSELL and Ms. BASRAK; Mr. ESKIN and Ms. BABCOCK

HINDEMITH — *Kleine Kammermusik*, Opus 24, No. 2, for wind quintet
- Merrily
- Waltz. Very gentle throughout
- Calm and simple
- Quick
- Very lively

Ms. OSTLING; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

INTERMISSION

BRAHMS — String Sextet No. 2 in G, Opus 36, for two violins, two violas, and two cellos
- Allegro non troppo
- Scherzo: Allegro non troppo; Presto giocoso; Tempo I
- Poco Adagio
- Poco Allegro

Messrs. LOWE and MARTINSON, Mr. ANSELL and Ms. BASRAK; Mr. ESKIN and Ms. BABCOCK

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Ervín Schulhoff (1894-1942)
Sextet for two violins, two violas, and two cellos (1924)

The son of Jewish parents of German origin, Ervín Schulhoff was born in Prague and exhibited prodigal aptitude in music. His destined career as a musician was encouraged early on by Antonín Dvořák, and he attended the Prague Conservatory before furthering his studies in Vienna, Leipzig, and Cologne. In Leipzig he studied with the advanced German Romantic composer Max Reger. A formidable pianist, Schulhoff made his first concert tour in 1910. He relied on his piano playing for part of his income virtually throughout his life.

Schulhoff's early music follows the post-Brahms path of Reger and early Schoenberg, employing extended but not abolished tonality. After being conscripted (along with many other Czech and Slovak subjects of the Austrian Empire) to serve in World War I, Schulhoff reacted to the horrors of his experience by turning to the left politically and artistically. He became interested in the anti-bourgeois nihilistic explorations of Dadaism as well as the pure, formalist abstractions offered by the Second Viennese School composers (especially Schoenberg). Both of these currents seemed to signal a break from a failed tradition. Schulhoff's compositional responses to these influences made little or no attempt to reconcile their differences, and his pieces tend to show the mark of either one camp or the other. In the Dadaist vein are such pieces as his *Fünf Pittoresken*, Opus 31, which not only includes *faux* jazz in the form of foxtrot and ragtime but also employs graphic notation and absurdist performance markings. Another iconoclastic work is the *Sonata erotica* (for a sensually saturated female voice).

Despite being dedicated to Francis Poulenc, whose Satie- and Cocteau-inspired satirical pieces paralleled Schulhoff's Dadaist efforts, the Sextet has little in common with that aspect of his style. When he wrote the first movement in 1920, he did so under the spell of Second Viennese School atonal expressionism (e.g., Schoenberg's String Quartet No. 2). This tightly constructed, serious Allegro risoluto precedes three movements that Schulhoff waited four more years to write. By 1924 he was back in Prague, and although the later movements draw on motivic content from the first movement, their idiom is one revitalized by the melodic writing and, particularly in the third movement *Burlesca*, rhythm and meter of the music of his homeland. Schulhoff's smoothly contoured, modal-chromatic melodic lines (in the second and fourth movements especially) have something in common with those of Bartók and Janáček. On the whole the piece indicates Schulhoff's attainment, at age thirty, of compositional maturity.

The Sextet was first performed during the nascent Donaueschingen Festival on July 19, 1924, by the Zaki Quartet, with Paul Hindemith and his brother Rudolf filling out the ensemble. Despite its success on this occasion, this was apparently the only performance of the Sextet during Schulhoff's lifetime.

Schulhoff remained based in Prague as his international profile increased through the rest of the decade. In the 1930s he became increasingly drawn to Soviet socialism as he witnessed the rise of Nazism, and as conditions worsened in Central Europe and for Schulhoff personally. He produced a number of works leaning toward "social-realist" or anti-fascist propaganda (e.g., the Sixth Symphony, *Symphony of Freedom*, dedicated to the Red Army). After the Nazi invasion of Czechoslovakia in 1939 he attempted to flee first to the West and then to the Soviet Union. In 1941 he was imprisoned in Prague and afterwards taken to the concentration camp at Wülzburg, Bavaria, where he died of tuberculosis in 1942.

—Robert Kirzinger

Paul Hindemith (1895-1963)
Kleine Kammermusik, Opus 24, No. 2, for wind quintet

This "Little Chamber Music" for wind quintet was the German composer Paul Hindemith's first mature work. In his early years, Hindemith experimented with the newest musical techniques. His String Quartet No. 2 (1921) was overheated and expressionistic. Still more were his first two operas calculated to outrage, to push the bounds of decency; the second, *Sancta Susanna* (1921), depicts a young nun who, under the influence of a balmy spring night and the chance observation of a pair of lovers, tears off her habit and makes love to a crucifix. Hindemith experimented with jazz around this same time—in his *Suite 1922* for solo piano, and in the first *Kammermusik*, Opus 24, No. 1, which scandalously included jazz instruments in the ensemble—and also indulged in orientalisms, in the whimsical Burmese puppet play *Das Nusch-Nuschi*. None of these very different, earnest kinds of works could have prepared an audience for the jovial delights and cooler neo-Baroque sonorities of the *Kleine Kammermusik* (1922), his "first work to reveal the poised hand of a master," to quote Ian Kemp. The five movements are all quite short, but each invites the players to delight in themselves with music of wit and character.

—Steven Ledbetter

Johannes Brahms (1833-1897)
String Sextet No. 2 in G, Opus 36

The shadow of Beethoven as symphonist loomed large over Johannes Brahms, who did not complete a first symphony of his own until 1876, when he was forty-three. Doubtless Beethoven's spectre also influenced Brahms in the realm of the string quartet; though he began working on them around 1865, the first two of his three quartets appeared only in 1873. But his first important chamber work for strings appeared well before that; this was his String Sextet No. 1 in B-flat, Opus 18, published in 1862. Beethoven never wrote for this particular combination of instruments (two violins, two violas, and two cellos), which allows for an extraordinary range of contrapuntal variation and textural ingenuity on the composer's part, as well as a particularly rich sound in the ensemble's lower range, given the presence of two cellos. Brahms's G major sextet, his second (and last) in the genre, was composed 1864-65 and published in 1866, by which time he had also completed his first two piano quartets (Opus 25 in G minor and Opus 26 in A).

The first public performance of the G major sextet took place on February 3, 1867, in Vienna; a London performance with the violinist Joseph Joachim followed on February 25. Brahms typically destroyed his compositional sketches and was also typically closed-mouthed about works-in-progress. We at least have a New Year's Day letter from Clara Schumann to Brahms expressing her joy at seeing parts of this sextet during the 1864 Christmas season, as well as some later correspondence pertaining to some early readings involving Clara Schumann, the violinist Joseph Joachim, and others. ("I hear that you are playing in Prague with Fräulein Asten on Saturday next. If this is so, kindly give her my Sextet in a sealed packet if you can, or else burn the trash," wrote Brahms to Clara on March 6, 1865, with a not uncharacteristic cynicism.) We also know that Brahms had a hard time selling this music for publication. Ultimately it was printed by Fritz Simrock (who had published the Sextet No. 1), but Breitkopf & Härtel's refusal to publish it so insulted the composer that he never again offered that firm another of his works.

Some words about the music. In the first movement, a striking motive in the second thematic group recalls Brahms's passion for Agathe von Siebold, with whom he fell in love in the summer of 1858. The daughter of a Göttingen professor, Agathe provided the inspiration for a number of Brahms's works, including three sets of songs. Their affair was over by

the time he wrote the G major sextet, but Brahms sets Agathe's name to music (omitting the "t") using the notes A-G-A-H-E ("H" is B-natural in German musical notation), producing a striking motive consisting of an upbeat on the A, an emphatic three-note ascent (G, A, B), and a downward fifth (the B dropping to E). This five-note motive is first heard several times over as a sort of tailpiece to the second theme, which begins a bit more than two minutes into the piece with a lilting, catchy melody introduced in the cello (but later by viola at the corresponding point in the recapitulation).

The second movement is a moderately paced G minor scherzo in 2/4 rather than the usual triple meter—a foreshadowing of Brahms's tendency to treat this kind of movement as an intermezzo rather than a more typically quick-moving scherzo *per se*. On the other hand, the contrasting G major Trio section, marked "Presto giocoso" ("*giocoso*" means "humorous"), in a quick 3/4, really *is* scherzo-like ("*scherzo*" is the Italian for "joke"). For his slow movement—here the third movement, rather than in the more usual second position—Brahms writes a multi-faceted, intriguingly complex set of variations. His finale he begins *in medias res*; the music seems immediately to be coming from somewhere, a sense of harmonic exploration being instantly established. The time signature here is a broad 9/8, allowing for a great deal of rhythmic variety within the basic pulse, and facilitating the convincing juxtaposition of rhythmically energized and more lyric elements as the music proceeds.

—Marc Mandel

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